



Beirly's

Festival

Days

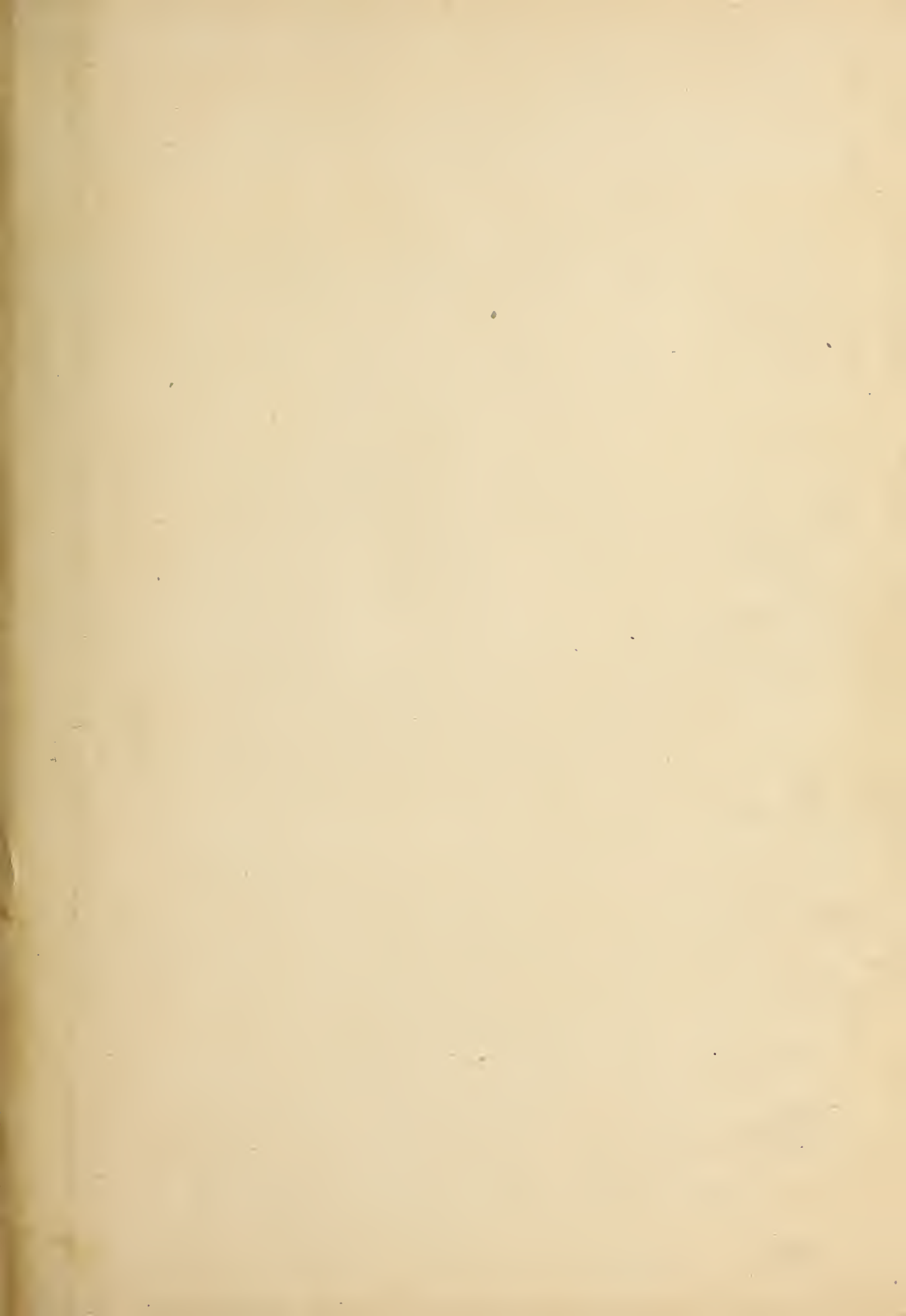
For
Singing Classes
Musical Conventions
and Societies.

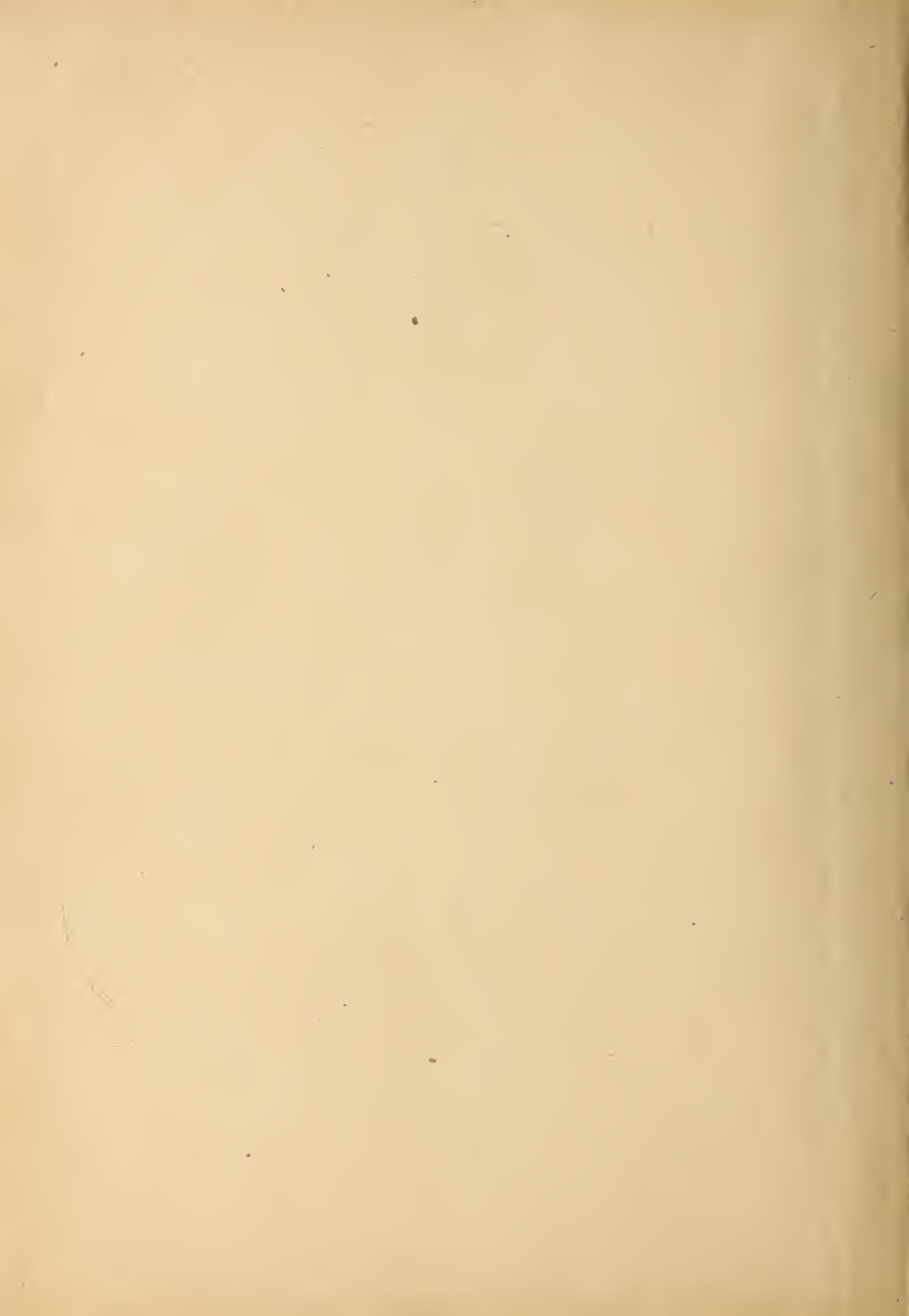
Publisher

A. BEIRLY

Chicago, Ill.,

THE WOMAN'S TEMPLE.





BEIRLY'S
FESTAL DAYS,

—: A :—

Choice Collection of Music

FOR

SINGING CLASSES, MUSICAL CONVENTIONS
AND SOCIETIES.

PUBLISHER:

ALFRED BEIRLY,

CHICAGO, ILL.

PREFACE.

In the preparation of **FESTAL DAYS**, I have put forth a strong effort to make as complete a work in all the departments and, from a musical standpoint, as my previous book, the "SONG TRIUMPH," which is having an extensive sale and giving unqualified satisfaction.

Responding to the question asked by a large number of Teachers and Conductors, as to the best way of supplying Classes or Choruses with books, I commend the following:—*Supply every scholar with a book, and include the price of the same in his or her tuition.* It is the most satisfactory plan ever tried, as the possession of a book enables the scholar to continue studying after the Teacher has departed.

An expression of sincere thanks is hereby extended to the many Teachers who are giving me their liberal patronage. My prices are the *lowest*, and my books as serviceable as any on the market; give them an impartial examination and be convinced.

Wishing the Conductors and Teachers the highest success,—

I am, faithfully your friend,

A. BEIRLY.



TO ASSIST THE TEACHER by way of references, the following table of short selections contained in this work is presented.

SHORT SELECTIONS.

PAGES.	PAGES.
Key of C.....15, 16, 17, 18, 19, 20, 54, 55, 76, 90, 91.	Key of C♭.....29.
Key of G.....21, 22, 23, 24, 68, 70, 88, 93, 94.	Key of G♭.....25, 79.
Key of D.....26, 27, 28, 29, 58, 63, 72, 74.	Key of D♭.....30, 31, 73.
Key of A.....32, 33, 34, 35, 59.	Key of A♭.....35, 36, 37, 50, 61, 64, 65, 85, 111, 126.
Key of E.....38, 39, 40, 56, 57, 99.	Key of E♭.....40, 41, 69, 87, 92, 96.
Key of B.....42, 43, 69, 87, 92.	Key of B♭.....43, 44, 45, 52, 53, 84, 86, 99, 107.
Key of F♯.....46.	Key of F.....47, 48, 49, 51, 62, 66, 95, 124, 142.
Key of C♯.....20.	Minor Keys A, A♯ and A♭, Relative to C, C♯ and C♭ Major.....20.

Elementary Studies in Music.



1. MUSIC is the language of the emotions.
2. The musical language is composed of sound.
3. Sound is any thing audible.
4. A sound becomes a tone when its pitch is perceptible.
5. Pitch pertains to highness or lowness of tone.
6. Every tone has three properties, viz: *Length*, *Pitch* and *Power*.
7. Length implies *duration*—long or short.
8. Pitch implies *elevation*—high or low.
9. Power implies *force*—loud or soft.
10. *Length*, *Pitch* and *Power* are the three general departments in music.
11. The department of "tone-length," its name, representation, etc., is called *Rhythmics*.
12. The department of "tone-pitch" is called *Melodics*.
13. The department of "tone-power" is called *Dynamics*.

DIATONIC SCALES.

14. A DIATONIC SCALE is a family of tones arranged in consecutive order from key tone to key tone, and numbered from the lowest tone upward.
15. Intervals called *seconds* exist between the adjoining tones of diatonic scales.
16. Of the interval known as the "second," there are three kinds, namely:
Minor—(lesser) second.
Major—(greater) second, and
Augmented—(enlarged) second.
17. The following example shows the order of intervals from tone to tone in the diatonic scales, giving names for the same.

EXAMPLE I.

MAJOR SCALE.

Minor Second	8	Half step
Major Second	7	Step
Major Second	6	Step
Major Second	5	Step
Minor Second	4	Half step
Major Second	3	Step
Major Second	2	Step
Major Second	1	Step

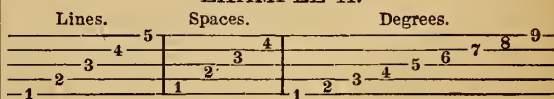
MINOR SCALE.

Minor Second	8	Half step
Augmented Second	7	Step & a half
Minor Second	6	Half step
Major Second	5	Step
Major Second	4	Step
Major Second	3	Half step
Minor Second	2	Step
Major Second	1	Step

THE STAFF.

18. The staff is a character upon which tone-pitch is represented. It is composed of five parallel horizontal lines and the spaces between them; each line and space being termed a *degree*.

EXAMPLE II.



ENLARGED STAFF.

19. For extended tone representation, the staff is enlarged by adding short lines below or above it, according to requirements; such lines are called *added* or *leger* lines.

EXAMPLE III.

2d space above. — 2d added line above.
 Space above. — Added line above.

Space below. — Added line below.
 2d space below. — 2d added line below.

MUSICAL ALPHABET.

20. The musical alphabet consists of the letters A, B, C, D, E, F and G; these are called *absolute pitch* names.

CLEFS, OR VOICE SIGNS.

21. Characters called *clefs* give the letters a fixed position upon the staves; of these there are three kinds in common use, viz:

The Soprano or G clef



The Tenor or C clef



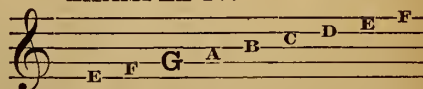
The Bass or F clef



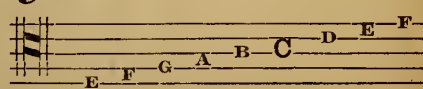
22. Clefs also prepare the staves for the different voices. The position of the letters under the Soprano and Tenor clefs is the same; while under the Bass clef we find them located two degrees lower.

EXAMPLE IV.

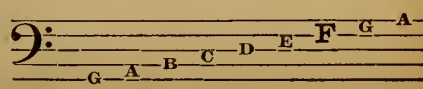
Soprano or G clef.



Tenor or C clef.

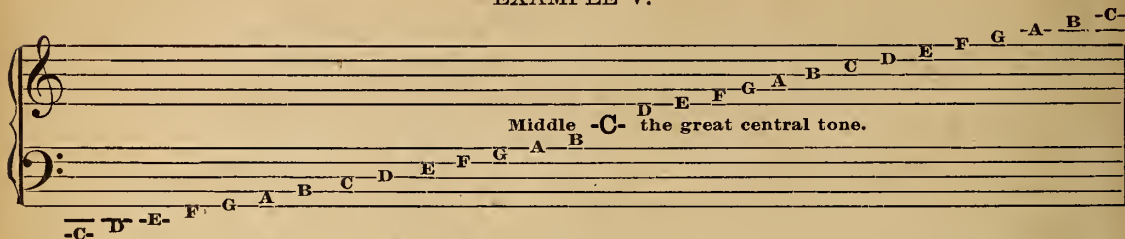


Bass or F clef.



23. Illustrating the Soprano and Bass staves jointly, the letters are shown in their continuous order.

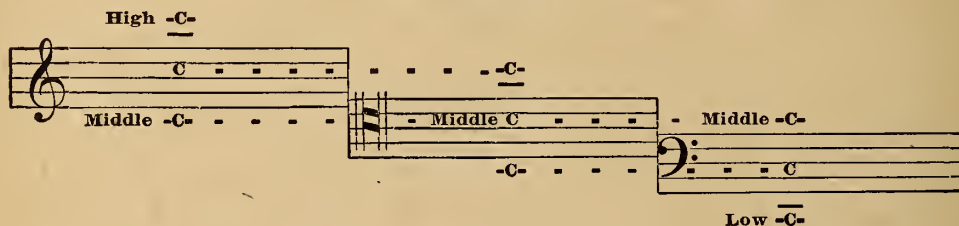
EXAMPLE V.



NOTE.—When the staff was first formed, and for many years after, it consisted of *eleven long lines*, with *Do*, or *one* of the fundamental key, the key of C, located upon the *middle line*; later on this was found to be too confusing, and the middle line was reduced to a *short*, or *leger* line; hence the position of *Do* on the *short* line in the key of C.

24. The following example shows the relative position of the three clefs.

EXAMPLE VI.



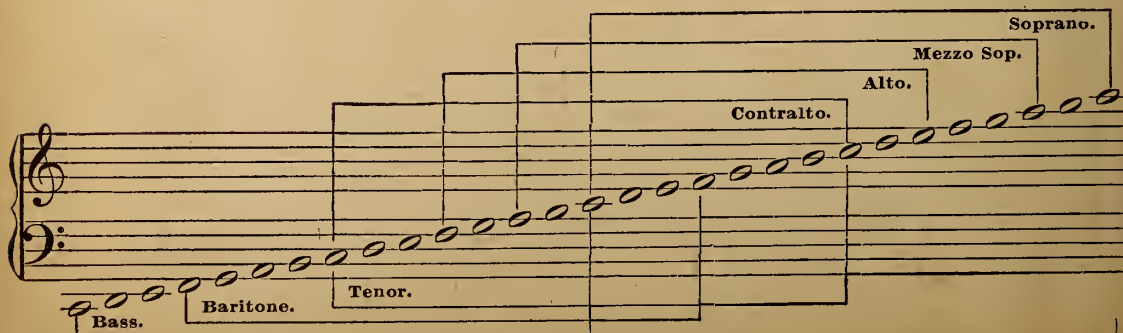
THE HUMAN VOICE.

25. The following is a complete classification of the voice.

VOICE NAMES.	{ Female.	Soprano, the highest voice.
		Mezzo Sop., the medium voice.
	{ Male.	Alto, the deep voice.
		Contralto, the very deep voice.
	{	Tenor, the high voice.
		Baritone, the medium voice.
		Bass, the deep voice.

VOICE COMPASS ILLUSTRATED.

EXAMPLE VII.



THE SCORE.

26. When two or more staves are connected by a *brace*, they form what is known as a *score*.

NOTE.—The following illustration of a *four-part score* shows the staves prepared by the proper clefs for four-part singing, viz: Soprano, Alto, Tenor and bass.

EXAMPLE VIII.

The Brace.

Department of Rhythmics.

NOTES AND RESTS.

27. Characters called notes (♩ ♪) indicate tonelength.

28. Characters called rests (— x) indicate silence.

29. Notes or rests have relative value only. There are seven varieties of notes and rests in general use.

30. The Double Whole note || ♩ || and Double Whole rest || — ||
 The Whole note ♩ and Whole rest —
 The Half note ♪ and Half rest —
 The Quarter note ♩ and Quarter rest x
 The Eighth note ♪ and Eighth rest x
 The Sixteenth note ♪ and Sixteenth rest x

TABLE OF NOTES.

31. A Double Whole note || ♩ || is equal in value to two Whole notes ♩ ♩

A Whole note ♩ is equal in value to two Half notes,
 or four Quarters,
 or eight Eights,
 or sixteen Sixteenths

BARS AND MUSICAL MEASURE.

32. A Bar is a line placed perpendicularly upon the staff.

Two kinds are in common use, viz: Light (|) and Heavy bar (||)

33. The Light Bar is used to divide notation into measures; also to indicate the strong pulse or accented part of the measure, the one right after the bar.

34. The Heavy Bar is used to divide music into strains and phrases.

35. Two Heavy Bars form a *close*, indicating the end of a composition.

EXAMPLE IX.

Light Bar. Heavy Bar. Light Bar. Close.

measure	measure	measure	measure

36. A fraction ($\frac{2}{4}$) or measure sign placed at the beginning of a piece of music shows by its numerator* how many pulses there are in each measure so indicated; and by its denominator the kind of notes adapted and performed to each pulse.

37. The seven varieties of measure are: Double, Compound Double, Triple, Compound Triple, Quadruple, Compound Quadruple, and Sextuple.

38. "A Measure is a group of two or more regularly recurring pulsations." Accent is a *stress of voice*.

39. Double measure has *two* pulses, with accent on the first pulse.

40. Compound Double measure has *two* pulses, with accent on the first pulse.

41. Triple measure has *three* pulses, with accent on the first pulse.

42. Compound Triple measure has *three* pulses, with accent on the first pulse.

43. Quadruple measure has *four* pulses, with accent on the first and third pulses.

44. Compound Quadruple measure has *four* pulses, with accent on the first and third pulses.

45. Sextuple measure has *six* pulses, with accent on the first and fourth pulses.

46. In beating time the motions are:

For Double measure—*Down, up.*

For Compound Double measure—*Down, up.*

For Triple measure—*Down, right, up.*

For Compound Triple measure—*Down, right, up.*

For Quadruple measure—*Down, left, right, up.*

For Compound Quadruple measure—*Down, left, right, up.*

For Sextuple measure—*Down, left, left, right, up, up.*

Double Measure. Com. D. Measure.

Triple Measure.

Compound T. Measure.

Quadruple Measure.

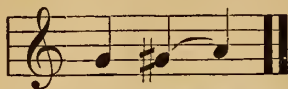
Compound Q. Measure.

Sextuple Measure.

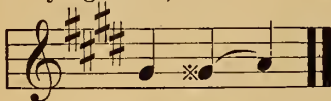
* Except in varieties known as *Compound measure*, where the numerator indicates a certain number of notes to the measure.

SHARPS, FLATS AND CANCEL.

47. A Sharp, (#) when placed before a note indicates a new tone and pitch one half-step higher, the tendency of which is upward, thus:



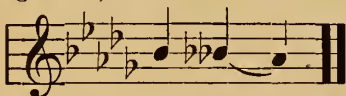
48. A Double Sharp (x) has the effect of a sharp, (#) and is only employed upon degrees affected by sharps in a Key-signature, thus:



49. A Flat, (b) when placed before a note indicates a new tone and pitch one half-step lower, the tendency of which is downward, thus:



50. A Double Flat (bb) has the effect of a flat, (b) and is only employed upon degrees affected by flats in a Key-signature, thus:

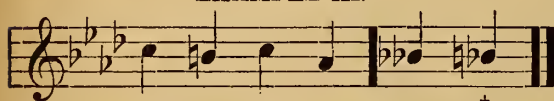


51. A Cancel, (Z) when placed upon a degree affected by a sharp or flat in or out of a signature, cancels (counteracts) the effect of either. It also cancels the effect of the double sharp and double flat. See Examples.

EXAMPLE X.



EXAMPLE XI.



52. Sharps, Flats and Cancels are used in transposition to properly arrange the intervals in scales and keys; hence become "signatures" for the keys.

Department of Melodies.

SCALES.

53. Locating tone one, the lowest member of a tone-family or scale upon any degree of the staff, determines the letter upon that degree a *Key-letter*, and note and tone corresponding, a *Key-note* and *tone*.

54. A Major Scale is so named because certain intervals in it are *major*;—greater by one half-step than corresponding ones in a Minor Scale.

*In example X, last note, the cancel destroys the effect of the double sharp preceding it, and the *F* in the signature. To restore the degree again to *F*, a sharp is placed after the cancel.

†In example XI, last note, the cancel destroys the effect of the double flat preceding it, and the *B* in the signature. To restore the degree again to *B*, a flat is placed after the cancel.

55. A Minor Scale is so named because certain intervals in it are *minor*;—lesser by one half-step than corresponding ones in the Major Scale. (See Ex. I. Page 3.)

56. A Chromatic Scale is so named because the chromatic (*color*) tones were written in colors, before sharps and flats were introduced in music.

THE DIATONIC SCALE,—MAJOR.

	Major Second.	Major Sd.	Minor Sd.	Major Sd.	Major Sd.	Major Sd.	Minor Sd.
Letter names.	C	D	E	F	G	A	B C
Numeral names.	1	2	3	4	5	6	7 8
Italian syllable names.	Do,	Re,	Mi,	Fa,	Sol,	La,	†Ti, Do.
Harmonic-al names.	Tonic.	Super-Tonic.	Mediant.	Sub-Dominant.	Dominant.	Sub-Mediant.	Sub-Tonic. Tonic.

57. Every Major Key has its relative Minor, the Key-note and Key-letter of which are found three degrees lower than those of the Major.

58. A Major Key and its relative Minor always have the same signature.

THE DIATONIC SCALE,—MINOR.

HARMONIC FORM.

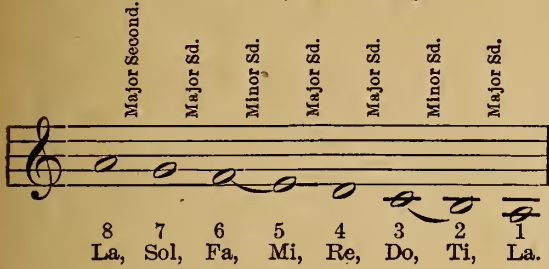
	Major Second.	Minor Sd.	Major Sd.	Major Sd.	Minor Sd.	Augmented Sd.	Minor Sd.
Letter names.	A	B	C	D	E	F	G# A
Numeral names.	1	2	3	4	5	6	7 8
Italian syllable names.	La,	Ti,	Do,	Re,	Mi,	Fa,	Si, La.
Harmonic-al names.	Tonic.	Super-Tonic.	Mediant.	Sub-Dominant.	Dominant.	Sub-Mediant.	Sub-Tonic. Tonic.

MELODIC FORM, Ascending.

	Major Second.	Minor Sd.	Major Sd.	Major Sd.	Major Sd.	Major Sd.	Minor Sd.
Letter names.	A	B	C	D	E	F	G
Numeral names.	1	2	3	4	5	6	7 8
Italian syllable names.	La,	Ti,	Do,	Re,	Mi,	Fi,	Si, La.

†The syllable "Ti" for seven of the major scale is preferred, as "Si" has its legitimate place in the minor & chromatic scales

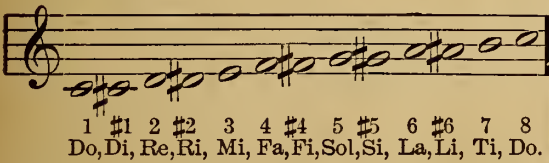
MELODIC FORM, Descending.



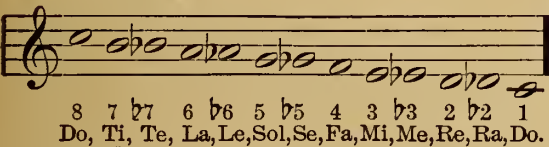
CHROMATIC SCALE.

59. The Chromatic Scale is composed of diatonic and chromatic tones recurring in a consecutive order by half-steps from key-tone to key-tone.

Ascending.



Descending.



INTERVALS.

60. Two tones represented on the same degree of the staff are called a Prime.

61. An interval involving two consecutive degrees of the staff is called a Second.

62. An interval involving three consecutive degrees is called a Third.

63. An interval involving four consecutive degrees is called a Fourth.

64. An interval involving five consecutive degrees is called a Fifth.

65. An interval involving six consecutive degrees is called a Sixth.

66. An interval involving seven consecutive degrees is called a Seventh.

67. An interval involving eight consecutive degrees is called an Eighth or Octave.

68. An interval involving nine consecutive degrees is called a Ninth.

ILLUSTRATION.



Department of Dynamics.

69. Dynamics is the department treating of the various degrees of power, of which there are five, viz:

Pianissimo, or *pp*, indicating a very soft tone.

Piano, or *p*, indicating a soft tone.

Mezzo, or *m*, indicating a medium tone.

Forte, or *f*, indicating a loud tone.

Fortissimo, or *ff*, indicating a very loud tone.

70. The Tie (— or —) is a curved line used to connect two or more notes on the same degree of a staff, thus:



71. The Slur (— or —) is a curved line used to connect two or more notes on different degrees of a staff, thus:



RULES FOR APPLYING WORDS

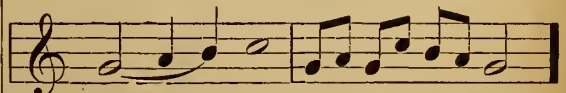
TO MUSIC.

RULE FIRST: Apply one syllable of the words to each note in the music.

RULE SECOND: In instances of tied or slurred notes, apply one syllable of the words to as many notes as are thus connected.

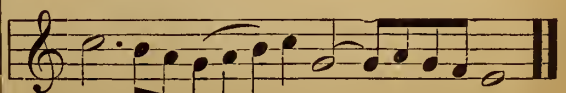
Slurred.

Slurred by connecting the stems.



A - - - men. Come, let us sing.

Slurs and Ties,



Hal - le - lu - jah, A - - - men.

PRACTICAL EXERCISES.

TO THE TEACHER:—In undertaking the work of teaching the elements of music, you should be well versed in this field of the art, and should be possessed of a strong desire to impart to your scholar or class, information that will be both a credit to yourself and a lasting benefit to those under your instruction. Ever hold to the idea that "WHAT IS WORTH DOING, IS WORTH DOING WELL!"

No. 1. Teacher explain the scale, key-letter, key-note, the Soprano or G clef. Explain and recite the numeral, syllable and letter names.

	SCALE—Ascending.								SCALE—Descending.							
Numeral names.	1	2	3	4	5	6	7	8	8	7	6	5	4	3	3	1
Syllable names.	Do,	Re,	Mi,	Fa,	Sol,	La,	Ti,	Do.	Do,	Ti,	La,	Sol,	Fa,	Mi,	Re,	Do.
Letter names.	C	D	E	F	G	A	B	C	C	B	A	G	F	E	D	C

No. 2. HALF NOTES represent tones half as long as a whole note. Practice carefully.

Do.

No. 3. QUARTER NOTES represent tones half as long as half notes. Practice.

Do.

No. 4. EIGHTH NOTES are sounded half as long as quarter notes. Practice.

Do.

No. 5. Intervals.

Prime.	Second.	Third.	Fourth.	Fifth.	Sixth.	Seventh.	Octave.
Do—do,	Do—re,	Do—mi,	Do—fa,	Do—sol,	Do—la,	Do—ti,	Do—do.

Octave.	Seventh.	Sixth.	Fifth.	Fourth.	Third.	Second.	Prime.
Do—do,	Do—re,	Do—mi,	Do—fa,	Do—sol,	Do—la,	Do—ti,	Do—do.

No. 10. Explain Triple Measure, $\frac{3}{4}$ the accent and "beats."

No. 11. Explain the use of the dot (•) after note or rest.

No. 12. Explain two-part singing, or a Duet. Tenor sing with Soprano, Bass with Alto.

No. 13. Explain how words are applied to music; the accent of both must correspond.

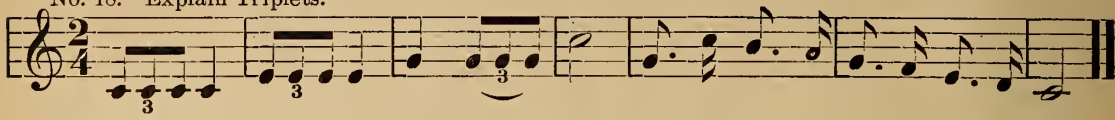
No. 14. Explain Quadruple Measure, $\frac{4}{4}$ the accents and "beats." Sing by syllable.

No. 15. Explain the Bass Clef, Bass Clef letter positions, etc. (All sing.)

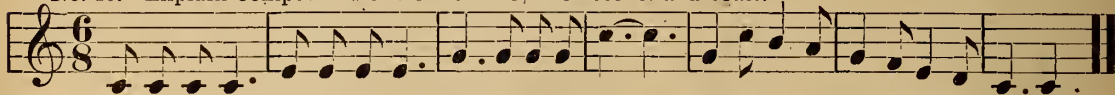
No. 16. Explain three-part singing, or a Trio; the Brace, { } (Tenor sing with Bass.)

No. 17. Explain four-part singing, or a Quartet; Sing by syllable.

No. 18. Explain Triplets.



No. 19. Explain Compound Double Measure; the accents and beats.



Mer-ri - ly O, Mer-ri - ly O, While onward we go, O'er the ice and o'er the sparkling snow.

No. 20.

Birds are sing - ing, Glad - ness bring - ing, All the sum - mer day;

Beau - teous sights, And sweet de - lights, All sad - ness drives a - way.

No. 21. Explain the Tenor Clef (C_4), and the location of the letters on the staff, under it.

TENOR.

1. Chil - dren of the heav'n - ly King, As we jour - ney, sweet - ly sing;

2. We are trav - 'ling home to God, In the way our fa - thers trod;

BASS.

Sing your Sav - ior's wor - thy praise, Glo - rious are His works and ways.

They are hap - py now, and we Soon their hap - pi - ness shall see.

PARALLEL KEY EXERCISES.

TO SCHOLARS AND TEACHERS:—Every key in music has what is known as a “parallel” key; (the key of C being the only exception, which is parallel to two other keys—C \sharp , and C \flat). The tones of “parallel” keys are located on the same degrees of the staff, but under different key signatures, and are known by the same syllable names. Parallel keys, though located on the same position of the staff, are never of the same pitch. The keys under sharp (\sharp) signatures are always pitched one-half step higher than those under flat (\flat) signatures.

Every teacher should feel it his duty to fully explain and further simplify, if possible, this system to the scholars in charge, as it will go very far toward clearing away the mysteries of musical transpositions.

SCALES UNDER PARALLEL KEY SIGNATURES.

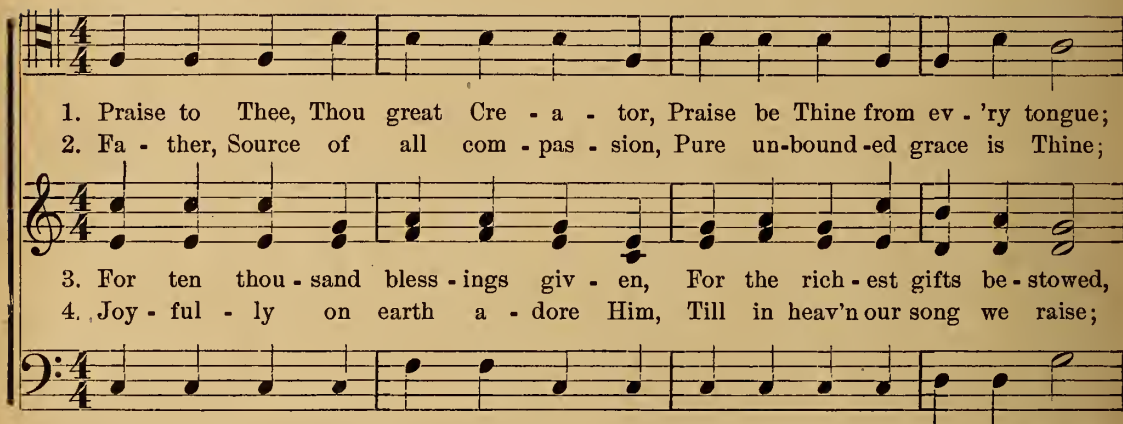
KEY OF C.		KEY OF C \flat .		KEY OF G.		KEY OF G \flat .	
							
Do.		Do, re, mi, fa, sol, la, ti, do.		Do.		Do, re, mi, fa, sol, la, ti, do.	
							
KEY OF D.		KEY OF D \flat .		KEY OF A.		KEY OF A \flat .	
							
Do.		Do, re, mi, fa, sol, la, ti, do.		Do.		Do, re, mi, fa, sol, la, ti, do.	
							
KEY OF E.		KEY OF E \flat .		KEY OF B.		KEY OF B \flat .	
							
Do.		Do, re, mi, fa, sol, la, ti, do.		Do.		Do, re, mi, fa, sol, la, ti, do.	
							
KEY OF F \sharp .		KEY OF F.		KEY OF C \sharp .		KEY OF C.	
							
Do.		Do, re, mi, fa, sol, la, ti, do.		Do.		Do, re, mi, fa, sol, la, ti, do.	
							

BEIRLY'S FESTAL DAYS.

PRAISE TO THEE.

Rev. J. FAWCETT.

A. BEIRLY.



1. Praise to Thee, Thou great Cre - a - tor, Praise be Thine from ev - 'ry tongue;
2. Fa - ther, Source of all com - pas - sion, Pure un-bound-ed grace is Thine;

3. For ten thou - sand bless - ings giv - en, For the rich - est gifts be - stowed,
4. Joy - ful - ly on earth a - dore Him, Till in heav'n our song we raise;



Join, my soul, with ev - 'ry creat - ure, Join the u - ni - ver - sal song.
Hail the God of our sal - va - tion, Praise Him for His love di - vine.

Sound His praise thro' earth and heav - en, Sound Je - ho - vah's praise a - loud.
There, en - rap - tured fall be - fore Him, Lost in won - der, love, and praise.

LONG AGO.

15

E. R. LATTA.

Explain sharp one, two and three, of the scale.

A. BEIRLY.

1. From my child-hood far re-moved, By re-mem-brance cherished so; Tell me of the

2. Tell me of the ties so strong, Holding long in joy or woe! Sing some plaintive,

3. Tell me of my play-mates, all, 'Twas my hap-py lot to know; All my per-ished

REFRAIN.

scenes I loved, For the sake of long a-go. Long a-go, long a-go, long, long a-go!

old-en song, For the sake of long a-go. Long a-go, long a-go, long, long a-go!

joys re-call, For the sake of long a-go. Long a-go, long a-go, long, long a-go!

WORK WITH A WILL.

Explain flat seven of the scale.

E. R. LATTA.

R. EARLE.

1. Here is a mot-to, use-ful for all, Use-ful in good, and use-ful in ill;

2. If in the school-room, les-sons to learn, If in the shop or clat-ter-ing mill;

3. If by their farm-ing, far-mers would thrive, They must their a-cres faith-ful-ly till;

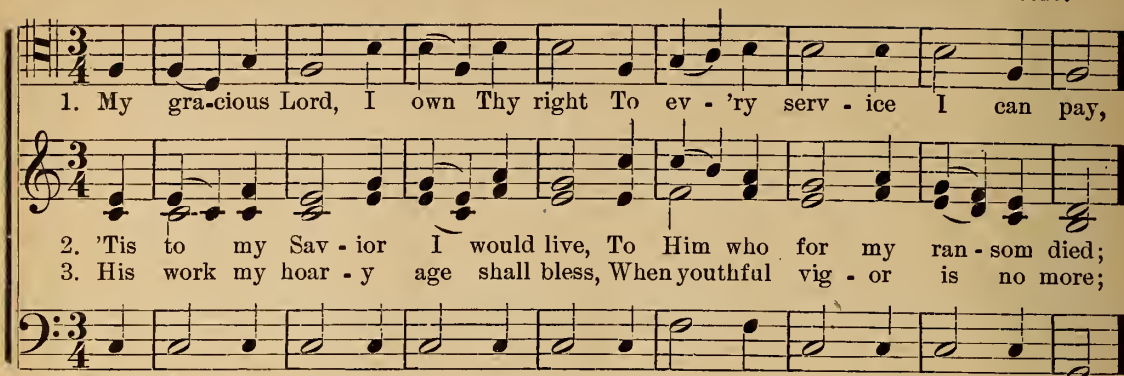
When there is something you should perform, This is the mot-to: Work with a will.

No one should ev-er in-dif-f'rent be, This is the mot-to: Work with a will

What-e'er the call-ing, still 'tis the same—This is the mot-to: Work with a will.

PHILIP DODDRIDGE.


A. BEIRLY.



1. My gra-cious Lord, I own Thy right To ev - 'ry serv - ice I can pay,

2. 'Tis to my Sav - ior I would live, To Him who for my ran - som died;

3. His work my hoar - y age shall bless, When youthful vig - or is no more;



And call it my su-preme de - light, To hear Thy dic - tates, and o - bey.

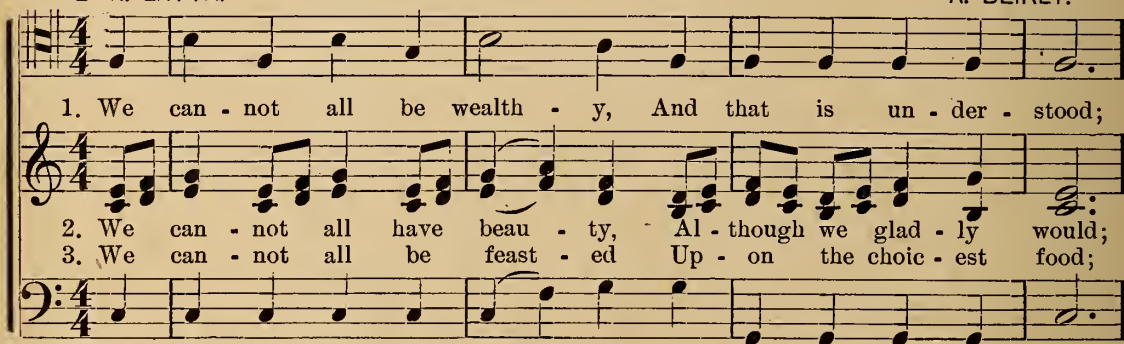
Nor could the bow'rs of E - den give Such bliss as blos-soms at His side.

And my last hour of life con - fess His dy - ing love, His sav - ing pow'r.

OUR CHOICE.

E R. LATTI.

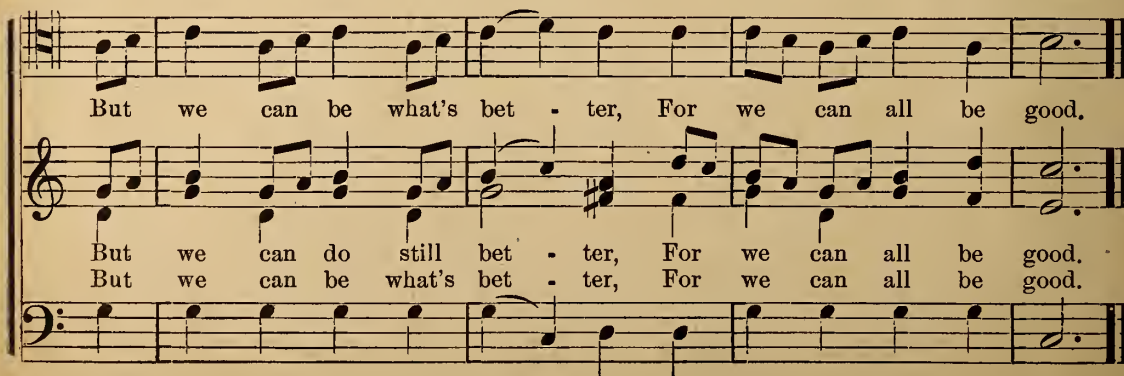
A. BEIRLY.



1. We can - not all be wealth - y, And that is un - der - stood;

2. We can - not all have beau - ty, Al - though we glad - ly would;

3. We can - not all be feast - ed Up - on the choic - est food;



But we can be what's bet - ter, For we can all be good.

But we can do still bet - ter, For we can all be good.

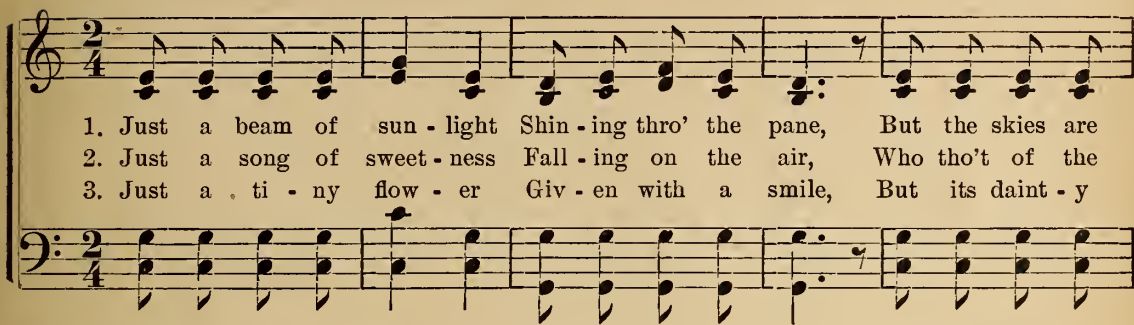
But we can be what's bet - ter, For we can all be good.

SUNBEAM, SONG AND FLOWER.

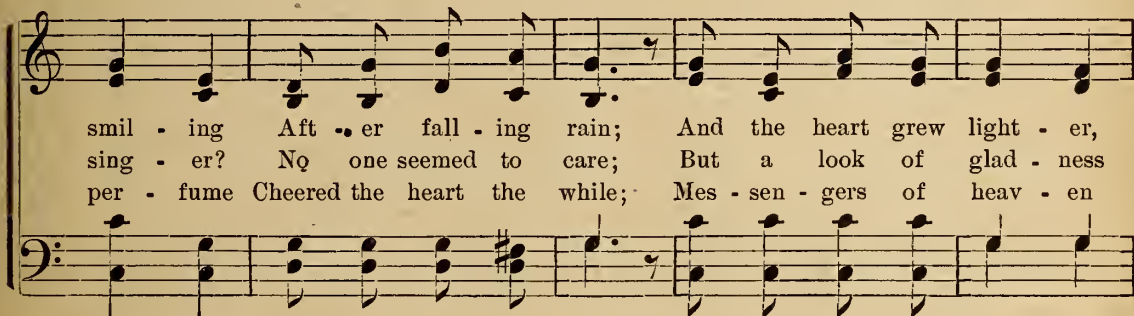
17

BIRDIE BELL.

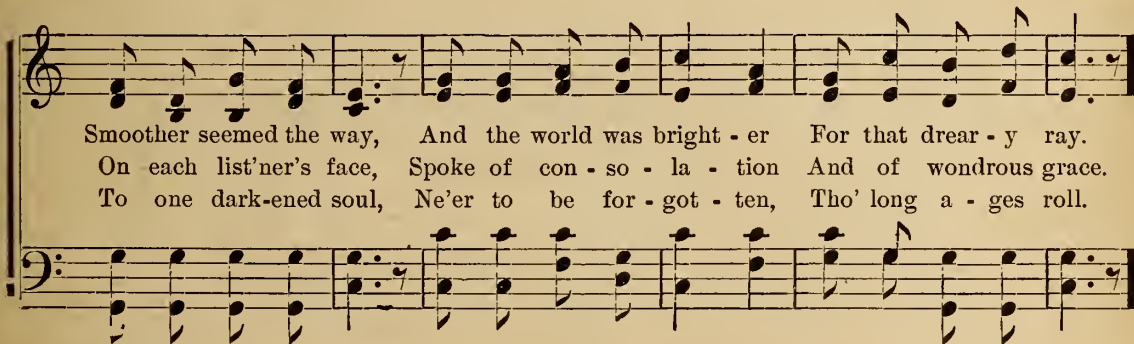
A. BEIRLY.



1. Just a beam of sun - light Shin - ing thro' the pane, But the skies are
2. Just a song of sweet - ness Fall - ing on the air, Who tho't of the
3. Just a . ti - ny flow - er Giv - en with a smile, But its daint - y



smil - ing Aft - er fall - ing rain; And the heart grew light - er,
sing - er? No one seemed to care; But a look of glad - ness
per - fume Cheered the heart the while; Mes - sen - gers of heav - en

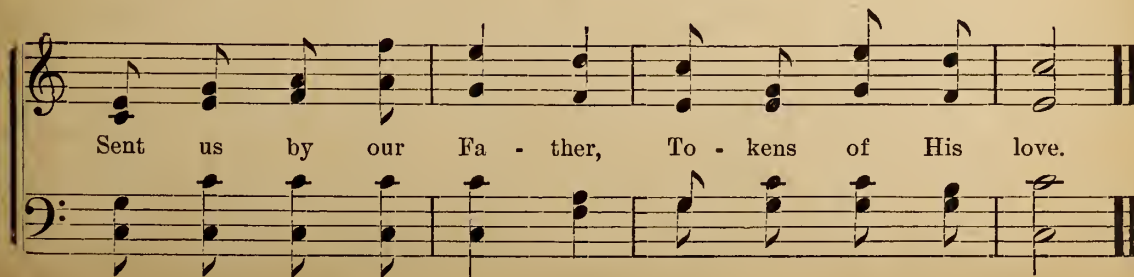


Smoother seemed the way, And the world was bright - er For that dear - y ray.
On each list'ner's face, Spoke of con - so - la - tion And of wondrous grace.
To one dark - ened soul, Ne'er to be for - got - ten, Tho' long a - ges roll.

CHORUS.



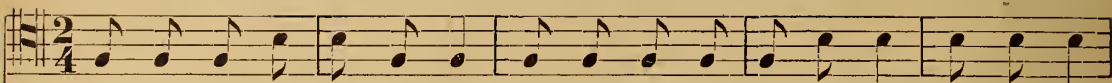
Sun - beam, song and flow - er, Bless - ings from a - bove,



Sent us by our Fa - ther, To - kens of His love.

Selected.

O. S. GRINNELL.

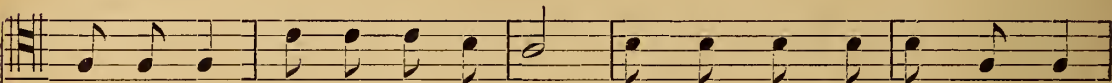
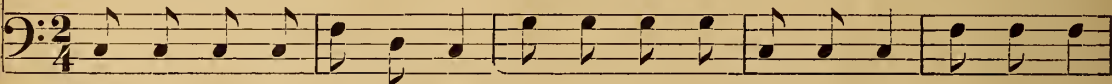


1. Hap - py songs of joy and love, Trip-ping thro' the sun - ny grove, Ev - 'ry heart,

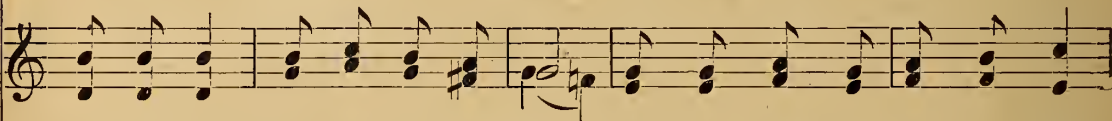


2. Oh, what hap - py, hap - py days, Sing - ing mer - ry, joy - ous lays; Come with us,

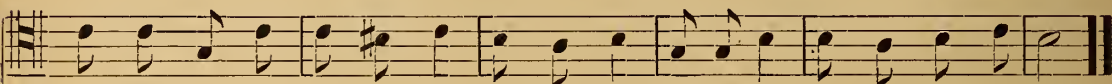
3. Pleas-ant, joy - ous sum-mer hours, Sing - ing birds and fra-grant flow'rs, All is joy,



ev - 'ry voice, Beam-ing with de - light, Sing - ing where the wa - ters play



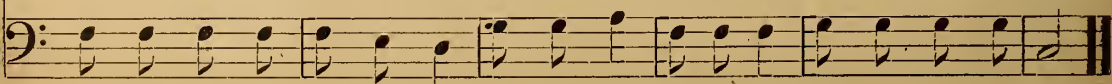
come and sing, Join our hap - py throng, Down a - mong the dai - sy beds,
all is love, In the mer - ry May; When the sum - mer sun is gone,



In the sun-light all the day, Ev - 'ry heart, ev-'ry voice, Beaming with de-light.



Sun - light danc-ing o'er our heads, Ev - 'ry bird, ev-'ry flow'r, Bids us wel-come here.
When our mer - ry songs are done, Haste a - way, ev-'ry one, To our hap - py home.



THAT'S THE WAY.

19

ELLA WHEELER WILCOX.

CHAS. H. GABRIEL.

1. Just a lit - tle ev - 'ry day, That's the way, that's the way;
 2. Just a lit - tle ev - 'ry day, That's the way, that's the way;

Seed sin dark - ness swell and grow, Ti - ny blades push thro' the snow.
 Chil - dren learn to read and write— Bit by bit and mite by mite.

Nev - er an - y flow'r of May Leaps to blos - som in a burst:
 Nev - er an - y one, I say, Leaps to knowledge and its pow'r;

Slow - ly, slow - ly, at the first, That's the way, that's the way;
 Slow - ly, slow - ly, hour by hour, That's the way, that's the way;

Just a lit - tle ev - 'ry day, That's the way, that's the way.
 Just a lit - tle ev - 'ry day, That's the way, that's the way.

PARALLEL MAJOR KEYS.

C MAJOR. C \sharp MAJOR. C \flat MAJOR.

1. Gracious Spir-it, Love di-vine, Let Thy light within me shine!

2. Speak Thy pard'ning grace to me, Set the burdened sinner free;

All my guilt-y fears re-move, Fill me with Thy heav'nly love.

Lead me to the Lamb of God, Wash me in His pre-cious blood.

Detailed description: This block contains the musical notation for the first section of the hymn. It features three systems of staves. Each system includes a C Major staff (one sharp), a C# Major staff (two sharps), and a Cb Major staff (three flats). The music is in 4/4 time. The lyrics are written below the staves, with the first two lines corresponding to the first system and the next two lines to the second system.

PARALLEL MINOR KEYS.

RELATIVE TO C, C \sharp , AND C \flat MAJOR.A MINOR. A \sharp MINOR. A \flat MINOR.

1. Ho - ly Ghost, with light di-vine, Cleanse this guilty heart of mine;

2. Ho - ly Ghost, with pow'r divine, Cleanse this guilty heart of mine;

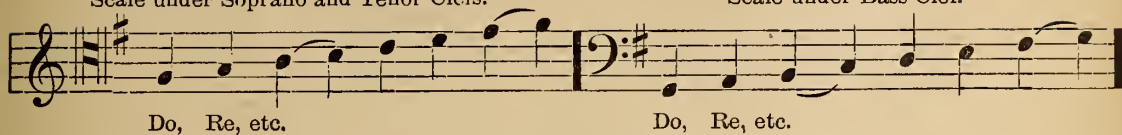
Chase the shades of night a - way, Turn my darkness in - to day.

Long hath sin, with - out con-trol, Held do-min-ion o'er my soul.

Detailed description: This block contains the musical notation for the second section of the hymn. It features three systems of staves. Each system includes an A Minor staff (no sharps or flats), an A# Minor staff (three sharps), and an Ab Minor staff (four flats). The music is in 4/4 time. The lyrics are written below the staves, with the first two lines corresponding to the first system and the next two lines to the second system.

Scale under Soprano and Tenor Clefs.

Scale under Bass Clef.



REPOSE.

Explain the repeat.

1. { Lord, we come be - fore Thee now, At Thy feet we hum-bly bow;
Oh, do not our suit dis - dain! Shall we seek Thee, [Omit. . .] Lord, in vain?

2. { Lord, on Thee our souls de - pend, In com-pas-sion now de-scend;
Fill our hearts with Thy rich grace, Tune our lips to [Omit. . .] sing Thy praise.

ROSES ARE A-BLOOM.

E. R. LATTA.

R. EARLE.

1. All a - long the gar - den walks, Sweet the air is with per - fume; For, up -

2. Once my heart was ver - y sad, And my soul was filled with gloom, But my

3. What-so - ev - er days be drear, Let the ray of hope il - lume, Each de -

on their spi ny stalks, Fragrant ros - es are a-bloom, Fragrant ros - es are a-bloom.

spir - it grew full glad, When the ros - es were a-bloom, When the ros - es were a-bloom.
sponding heart to cheer, When the ros - es are a-bloom, When the ros - es are a-bloom.

Words Arr.

R. EARLE.

Explain compound triple measure.

1. Birds are sing - ing, flow'rs are springing, Green is field.. and wood a - gain, ..

2. By the fount - ains, o'er the mountains, 'Mong the ros - es new - ly blown,

Through the land - scape let us wan - der, Let the world not smile in vain...

Un - der cool, green for - est shad - ows, We will call the world our own...

JESSIE.

J. S. FEARIS.

1. We would praise and bless Thy name, Source from whence all bless - ings came,

2. Help us un - to Thee to raise, Hap - py songs, and grate - ful praise

All we have is from Thy hand, Thou hast kept Thy chos - en band,

For Thy mer - cy and Thy love, Draw - ing us to Thee a - bove.

SOFT EVENING SHADES.

23

W. H. GODFREY.

A. BEIRLY.

1. Soft - ly fall the shades of ev - 'ning O'er the val - ley, hushed and still,

2. Soft - ly fall the shades of ev - 'ning On the bo - som of the deep,

As the sun's last rays are fad - ing From the dis - tant west - ern hills.

Winds in gen - tle whis - p'ring mur-murs Woo the sweet wild flow'rs to sleep.

THE SILENT GROVE.

A. BEIRLY.

1. Where the flow'rs are sweet - ly sleep-ing, In the deep and si - lent grove,

2. Where the bird's wee nest is swing-ing, In the beech - en boughs a - bove,

3. Where the night-bird's song is sound-ing, With the gen - tly - coo - ing dove,

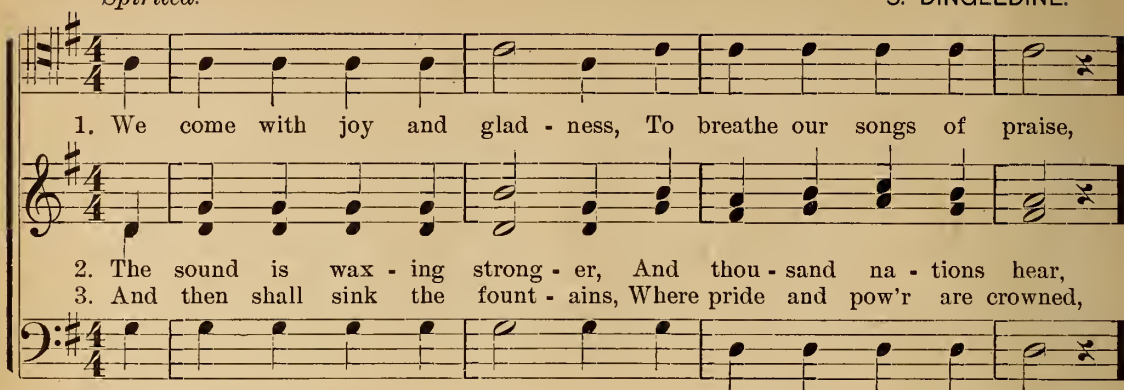
There the moon's soft beams are creeping To speak of love, To speak of love.

There the moon's pale beams are bringing A tho't of love, A tho't of love.

There the quiv'ring leaves are bounding To notes of love, To notes of love.

Spirited.

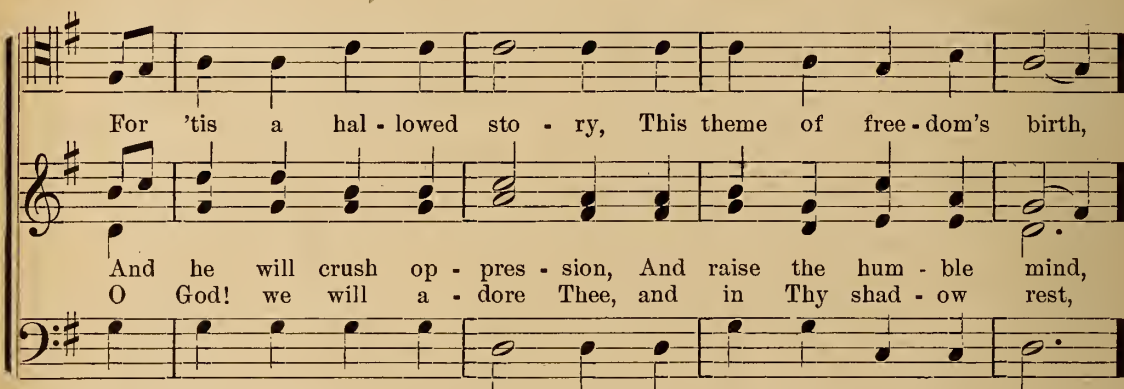
S. DINGLEDINE.



1. We come with joy and glad - ness, To breathe our songs of praise,
 2. The sound is wax - ing strong - er, And thou - sand na - tions hear,
 3. And then shall sink the fount - ains, Where pride and pow'r are crowned,



Nor let one note of sad - ness, Be min - gled in our lays;
 Proud man shall rule no long - er, For God the Lord is near;
 And peace, like gen - tle fount - ains, Shall shed its pure - ness round;

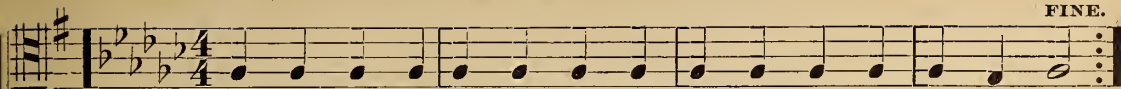


For 'tis a hal - lowed sto - ry, This theme of free - dom's birth,
 And he will crush op - pres - sion, And raise the hum - ble mind,
 O God! we will a - dore Thee, and in Thy shad - ow rest,



Our fa - thers' deeds of glo - ry, Are ech - oed round the earth,
 And give the earth's pos - ses - sion, A - mong the good and kind.
 Our fa - thers bowed be - fore thee, And trust - ed and were blest.

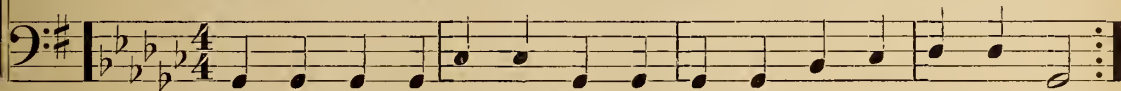
FINE.



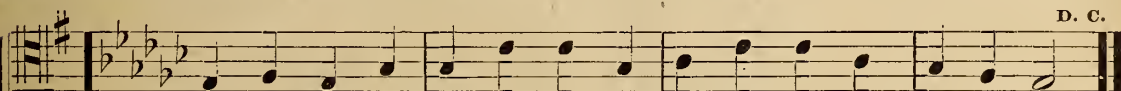
1. { Faint - ly flow, thou fall - ing riv - er, Like a dream that dies a - way; }
 { Down to o - cean glid - ing ev - er, Keep thy calm, un - ruf - fled way. }
D. C. To e - ter - ni - ty's dark o - cean, Burying all its treas - ure there.



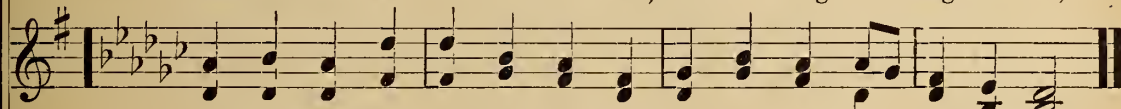
2. { Ros - es bloom and then they with - er, Cheeks are bright, then fade and die; }
 { Shapes of light are waft - ed hith - er, Then, like vis - ions, hur - ry by. }
D. C. Years are bear - ing us to heav - en - Home of hap - pi - ness and rest.



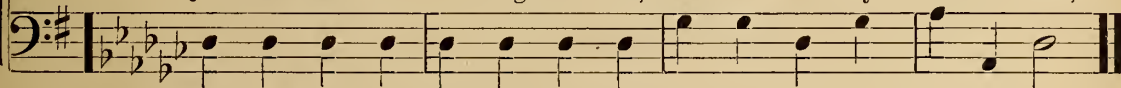
D. C.



Time with such a si - lent mo - tion, Floats a - long on wings of air,

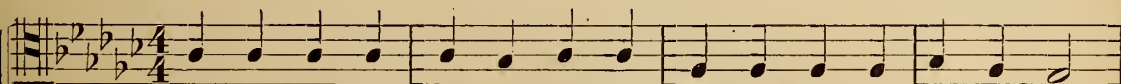


Quick as clouds at ev - ning driv - en, O'er the ma - ny col - ored west,

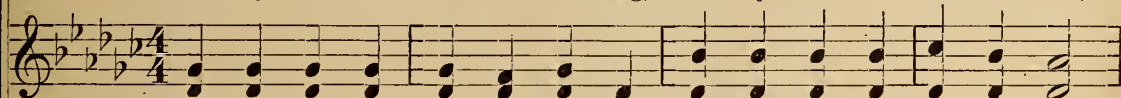


ONE BY ONE.

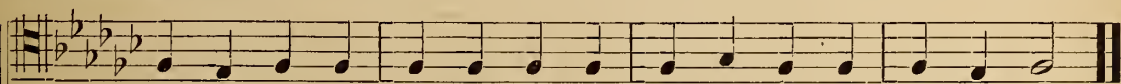
P. MALLORY.



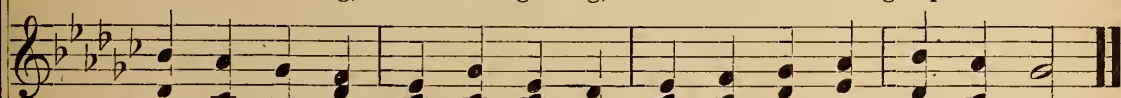
1. One by one the sands are flow - ing, One by one the mo - ments fall;



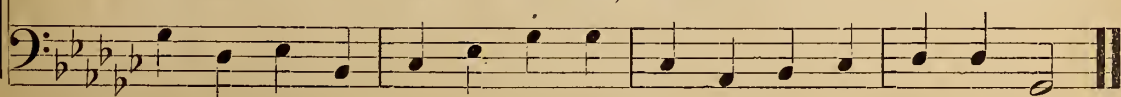
2. One by one the du - ties wait thee, Let thy whole strength go to each;



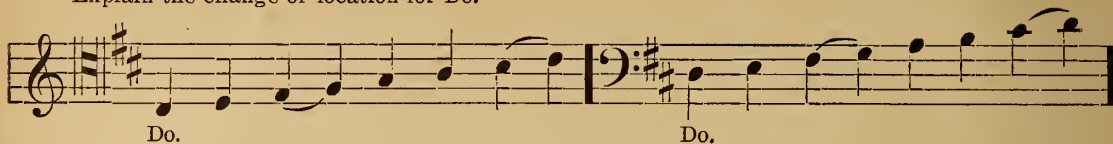
Some are com - ing, some are go - ing, Do not strive to grasp them all.



Let no fu - ture dreams e - late thee, Learn thou first what these can teach.



Explain the change of location for Do.



SUMMER SUNS.

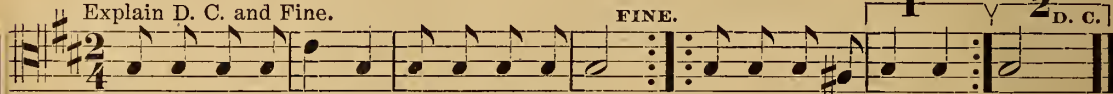
W. W. HOW.

A. BEIRLY.

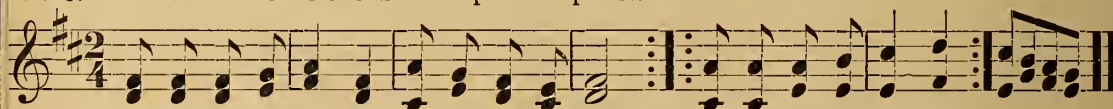
Explain D. C. and Fine.

FINE.

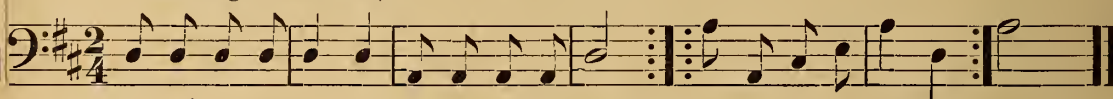
1 2 D. C.



1. { Summer suns are glowing O - ver land and sea; } { Ev-'ry-thing re-joic - es,
 { Hap-py light is flow-ing, Boun-ti-ful and free. } { In the mellow [Omit. . .] rays;
 D. C. Earth with all her voic - es Swells a psalm of praise.



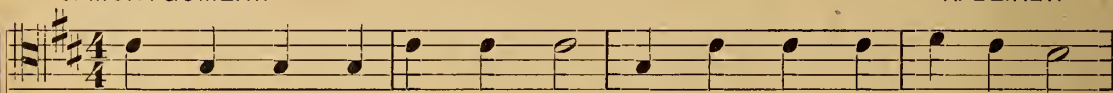
2. { God's free mercy streameth O - ver all the world, } { Broad and deep and glorious,
 { And His banner gleameth, Ev'rywhere unfurled; } { As the heav'n a - [Omit. . .] bove;
 D. C. Shines in might victorious, His e - ter-nal love



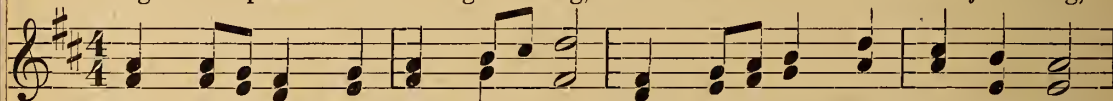
JOY AND PRAISE.

J. MONTGOMERY.

A. BEIRLY.

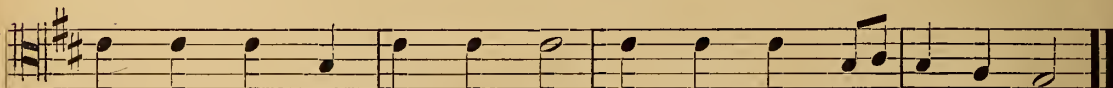
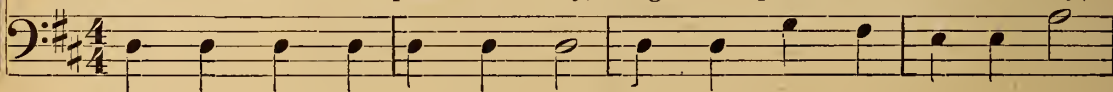


1. Songs of praise the an - gels sang, Heav'n with hal - le - lu - jahs rang,

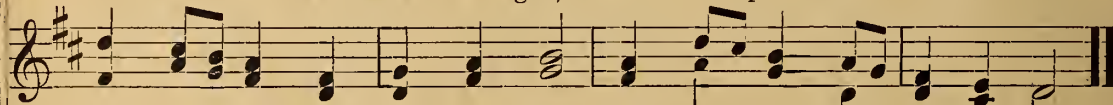


2. Songs of praise a - woke the morn, When the Prince of Peace was born;

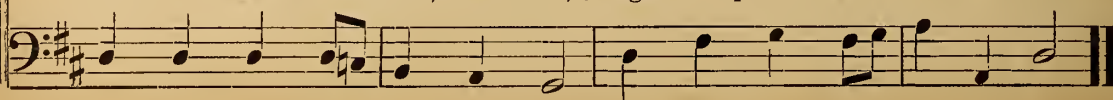
3. Heav'n and earth shall pass a - way, Songs of praise shall crown the day;



When Je - ho - vah's work be - gun, When He spake and it was done.



Songs of praise a - rose, when He Cap - tive led cap - tiv - i - ty
 God will make new heav'ns, new earth, Songs of praise shall hail their birth.



DOING GOOD FOR OTHERS.

27

A. J. LAMB.

A. BEIRLY.

1. Scat - ter seeds of kind - ness, Help the trav - 'ler on;...

2. Whis - per words of kind - ness, Whis - per words of love;...

3. Send him on re - joic - ing On his wea - ry way;...

Though his hope is fail - ing, Though his strength has gone...

Tell him to look up - ward To the One a - bove...
With a new - born cour - age, Help - ing him each day....

DOING GOOD FOR YOURSELF.

A. J. LAMB.

A. BEIRLY.

1. Look in - to thy spir - it! See the fail - ings there;

2. Look in - to thy spir - it For a tru - er light;

3. Look in - to thy spir - it, Till its soul is pure,

Hast - en to cor - rect them, Though a cross you bear.

Purged with self - de - ni - al, Make of wrong a right.
And the grace of Heav - en Shall with you en - dure.

DOING GOOD FOR JESUS.

A. J. LAMB.

A. BEIRLY.

1. Do ye good for Je - sus, With the hope of youth,.....

2. Sing His Name's Sal - va - tion, O - ver land and sea,.....

3. Do - ing good for Je - sus, Thus your worth is told,.....

Scat - ter ye His prais - es, Spread the Gos - pel's truth.

Tell each bond - aged na - tion They may yet be free.
Bear - ing now a cross, and Soon a crown of gold.

THE THRONE OF GRACE.

JOHN NEWTON.

A. BEIRLY.

1. Be - hold the throne of grace; The prom - ise calls us near; There

2. My soul, ask what thou wilt, Thou canst not be too bold; Since

3. Teach us to live by faith, Con - form our wills to Thine; Let

Je - sus shows a smil - ing face, And waits to an - swer pray'r.

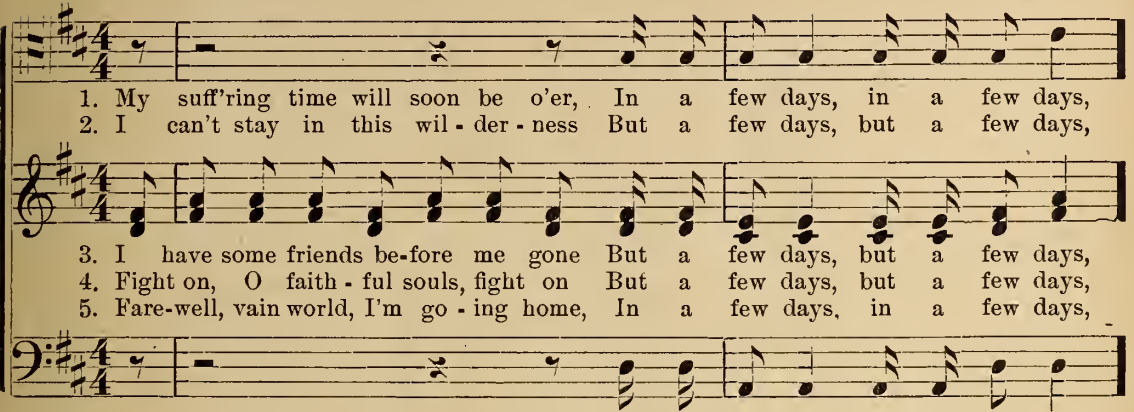
His own blood for thee He spilt, What else can He with - hold?
us vic - tor - ious be in death, And then in glo - ry shine.

IN A FEW DAYS.

29

MARIAH ALPAUGH.

O. S. GRINNELL.



1. My suff'ring time will soon be o'er, In a few days, in a few days,
 2. I can't stay in this wil-der-ness But a few days, but a few days,

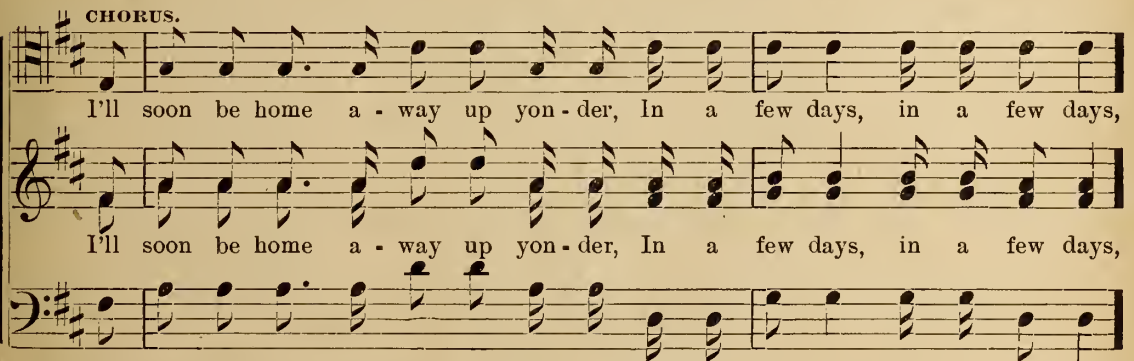
3. I have some friends be-fore me gone But a few days, but a few days,
 4. Fight on, O faith-ful souls, fight on But a few days, but a few days,
 5. Fare-well, vain world, I'm go-ing home, In a few days, in a few days,



Then I shall sigh and weep no more, For I am go-ing home.
 The Lord is wait-ing me to bless, For I am go-ing home.

I am re-solved to fol-low on, For I am go-ing home.
 Un-til the vic-t'ry we have won, For we are go-ing home.
 My Sav-ior smiles, and bids me come, And I am go-ing home.

CHORUS.



I'll soon be home a-way up yon-der, In a few days, in a few days,
 I'll soon be home a-way up yon-der, In a few days, in a few days,



My Mas-ter waits for me a-bove, And I am go-ing home.
 My Mas-ter waits for me a-bove, And I am go-ing home.

Sing in the Parallel Keys, D and D \flat .

Let us all be cheerful, Let us be gay, Deeds of mirth will ever, Drive care a - way.

JUST BEYOND.

Words from *N. Y. Observer*.

A. BEIRLY.

1. O - ver just be - yond the hill - tops, Where the sun sinks in the west,
2. Just be - yond life's flow - ing riv - er, O - ver on the oth - er shore,

Is the land of un - told brightness, Where the wea - ry soul can rest.
Ma - ny loved ones wait to greet us, When our jour - ney here is o'er.

Just a - bove the dark clouds o'er us, Where the stars shine all the night,
Just be - yond the morn - ing's sun - beams, O - ver there a - cross the way,

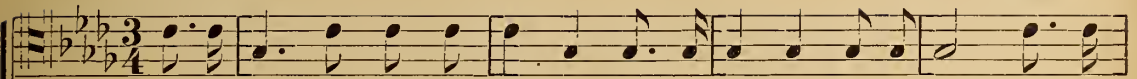
Is a home where love's bright an - gel Nev - er wea - ries with the light,
Is a world of won - drous beau - ty, Where is one e - ter - nal day.

ALL IS STILL.

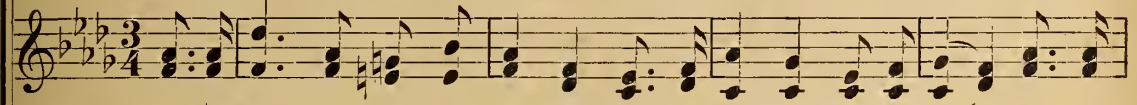
31

JOHN OXENFORD.

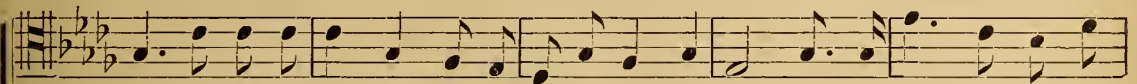
M. L. McPHAIL.



1. All is still, the night comes creeping, And its cur-tains gen-tly close, O'er the



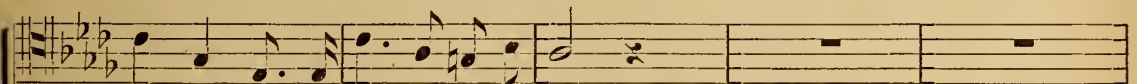
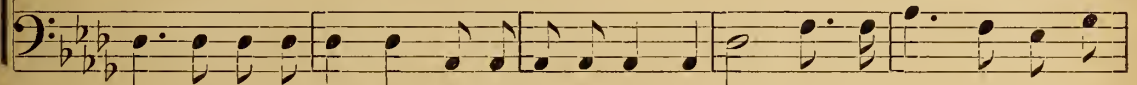
2. All is still, and with-out mo-tion Lies the sea's un-ruf-fled breast; Yet with-



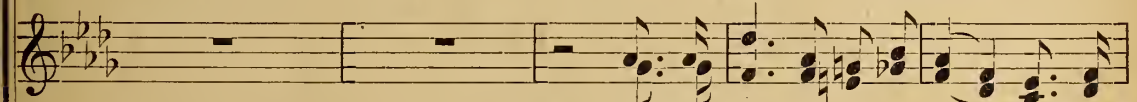
winds that calmly sleep-ing On the glass-y sea re-pose; Now the moon is soft-ly



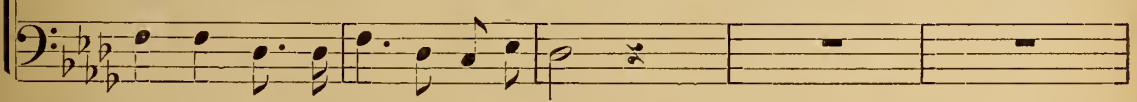
in I hear the o-cean, That will never, nev-er rest; For my heart, uncheck'd, un-



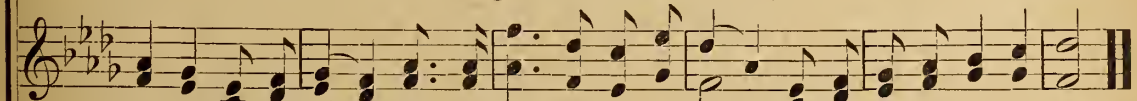
beam-ing Thro' her light and mist-y veil; Sure of grief and she must dream, Or she



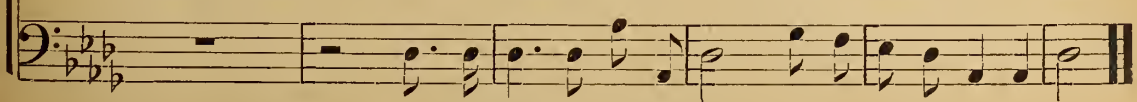
guid-ed, On the waves of doubt is tossed; When the storm will be at rest, Then the



would not look so pale; Sure of grief and she must dream, Or she would not look so pale.



ves-sel will be lost; When the storm will be at rest, Then the ves-sel will be lost.



FIRM AS THE EARTH.

33

I. WATTS.

P. MALLORY.

1. Firm as the earth Thy gos - pel stands, My Lord, my hope, my trust;

2. His hon - or is en - gaged to save The mean - est of His sheep;

3. Nor death nor hell shall e'er re - move His chil - dren from His breast;

If I am found in Je - sus' hands, My soul can ne'er be lost.

All whom His heav - 'nly Fa - ther gave, His hands se - cure - ly keep.
In the dear bo - som of His love They must for ev - er rest.

CLIMBING HIGHER.

T. MONTGOMERY.

A. BEIRLY.

1. { High - er, high - er will we climb, Up the mount of glo - ry,
That our names may live thro' time, In our coun - try's [Omit. . .] 'sto - ry;

2. { On - ward, on - ward may we press, Thro' the path of du - ty;
Vir - tue is true hap - pi - ness, Ex - cel - lence true [Omit. . .] beau - ty;

Hap - py, when her wel - fare calls, He who con - quers, he who falls.

Minds are of ce - les - tial birth, Make we then a heav'n of earth.

E. R. LATTA.

R. EARLE.

1. When the au - tumn leaves are turn - ing From the ver - nal hue they wore,
 2. When the au - tumn leaves are smit - ten By the keen and hoar - y frost,
 3. When the au - tumn leaves are fall - ing, Sparse - ly, thick - ly, as may be,

And, like gold - en lamps, are burn - ing, All the sway - ing branch - es o'er;
 And, where beau - ty's name was writ - ten, Ev - 'ry fair - y trace is lost;
 And the tem - pest loud is call - ing, As it rob - eth bush and tree;

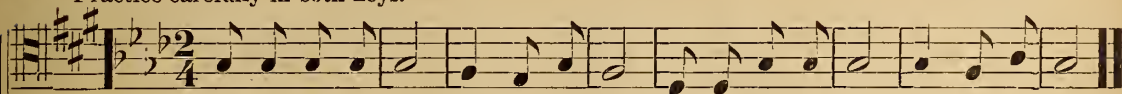
Then, I love to gaze up - on them, As I breathe the balm - y air:
 Then, I cher - ish them, though fad - ed, And the rains, up - on them beat:
 It re - minds me of my child - hood, When, tho' skies might dark - ly frown,

Ere the whirl - ing blasts have won them, And have strewn them ev - 'ry - where.
 For I think how me they shad - ed, From the scorch - ing so - lar heat.
 I would hie me to the wild - wood, When the leaves were sift - ing down.

A. B.

A. BEIRLY.

Practice carefully in both keys.

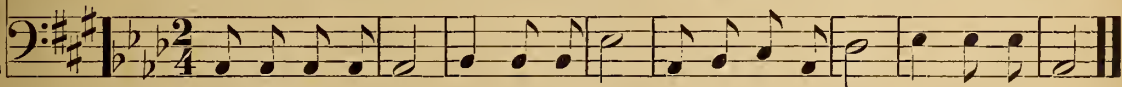


1. Spring is drawing nigh! Come, gentle show'rs, Bring us once again Sweet blooming flow'r's.



2. Come ye cheering birds, With sweetest song; Tell us of your joys, All summer long.

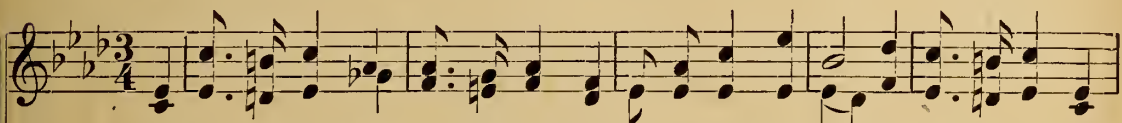
3. Win-ter has its charms In frost and snow, But we love to feel Spring breezes blow.



THE GATES OF PARADISE.

Rev. GEO. W. CROFTS.

A. BEIRLY.



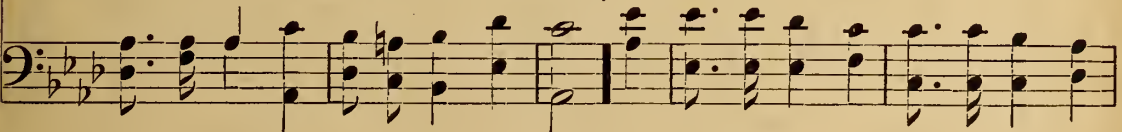
1. How oft I look with long-ing eyes To realms that lie a - far, And see the walls of
2. They stand a - jar for me, I know, To cheer me with their light, As onward thro' this
3. With-in those gates that stand a - jar No tears shall dim my eyes, But joy e - ter - nal



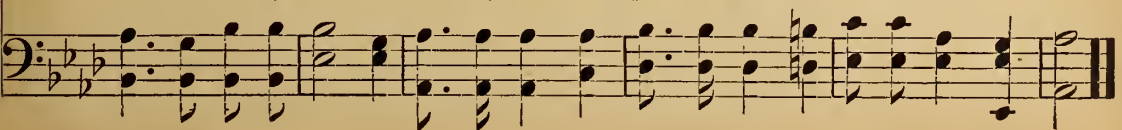
REFRAIN.



Par - a - dise, With all their gates a - jar.
world I go, A - mid the shades of night. } O bless-ed gates! O pearl - y gates Be-
dwell-eth there, - O gates of Par - a - dise! }



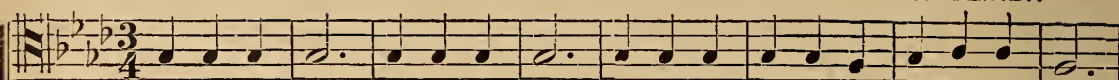
yond the star-ry skies! With joy my ransomed spir - it waits To en - ter Par - a - dise!



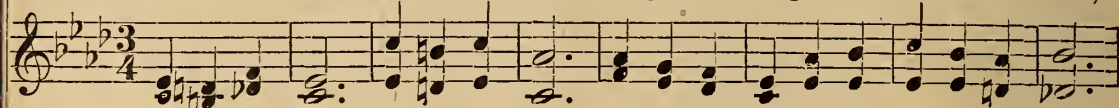
SWEET SABBATH EVE.

FANNY CROSBY.

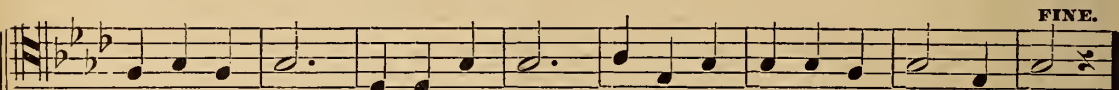
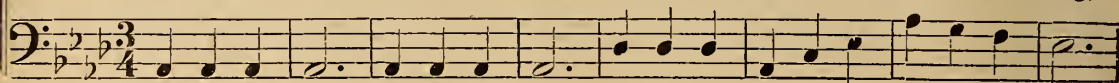
A. BEIRLY.



1. Sweet Sabbath eve, Bright is thy smile, Lin-ger O lin-ger to cheer us a-while,

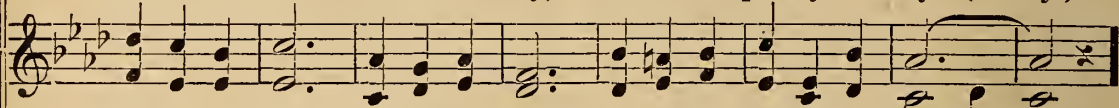


D. c. 3. Sweet Sabbath eve, Bear on thy wing, Up-ward to heaven the praise that we sing,

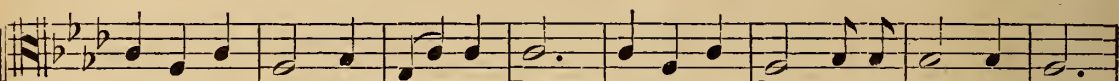
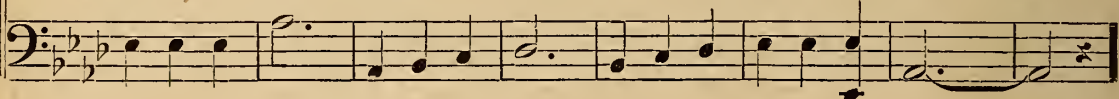


FINE.

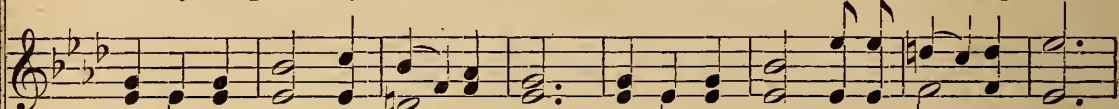
Sweet Sabbath eve, Beau-ti-ful ray, Fade not so quickly a-way. (a-way.)



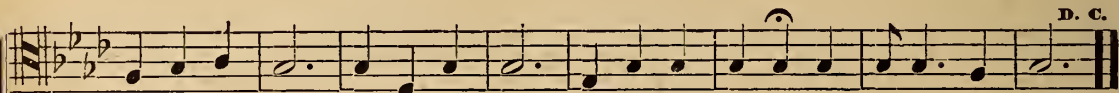
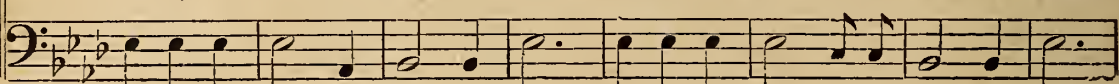
Faint-er thy voice, Fad-ed thy hue, Gen-tly we bid thee a-dieu. (a-dieu.)



2. Love-ly and pure thy star-lit brow, Ho-ly the tho'ts thou art breathing now,

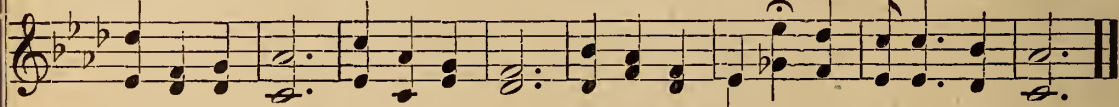


2. Love-ly and pure thy star-lit brow, Ho-ly the tho'ts thou art breathing now,

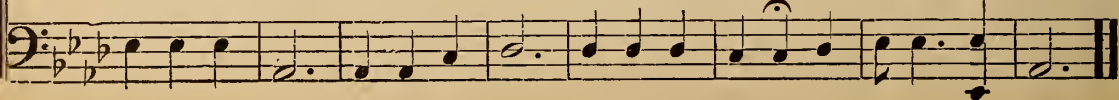


D. c.

Sweet Sabbath eve, Beau-ti-ful ray, Fade not, O fade not so quick-ly a-way.



Sweet Sabbath eve, Beau-ti-ful ray, Fade not, O fade not so quick-ly a-way.



HAIL! QUEEN OF THE NIGHT!

37

Moderato.

Arr. from the German.

1. Hail to the Queen of the si-lent night, Shine clear, shine bright, Yield thy pensive light;
2. Dart thy pure beams from thy throne on high, Beam on, thro' sky, Rob'd in az-ure dye;

Blithe - ly we dance in thy sil - ver ray, Hap - pi - ly pass - ing the
We laugh and sport while the night-bird sings, Flap - ping the dew from his

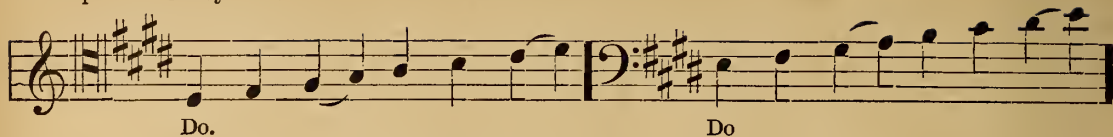
hour a - way. Must we not love thee, still - y night? Dress'd in thy robes of
sa - ble wings; Sprites love to sport in the still moon-light, Play with the pearl of

blue and white? Heaven's arches ring, Stars wink and sing. Hail, si - lent night!
shadowy night; Then let us sing, Time's on the wing. Hail, si - lent night!

Fair-y moon . . . light.

Fair-y moon-light, fair - y moon-light, Fair - y, fair - y, fair - y moon-light.
Fair - y moon-light. Fair-y moon . . . light.

Explain the Key of E.



JESUS, LEAD ON.

R. EARLE.

1. { Je - sus, still lead on, } { And although the way be cheer-less, } { Guide us by Thy hand }
 { Till our rest be won; } { We will follow, calm and fearless; } { To our Fa-ther- [Omit.] land. }

2. { If the way be drear, } { Let not faithless fears o'ertake us, } { For, thro' many a foe, }
 { If the foe be near, } { Let not faith and hope forsake us, } { To our home we [Omit.] go. }

MERYL.

J. S. FEARIS.

1. Now the light of day has fled, Stars are shin - ing o - ver - head,

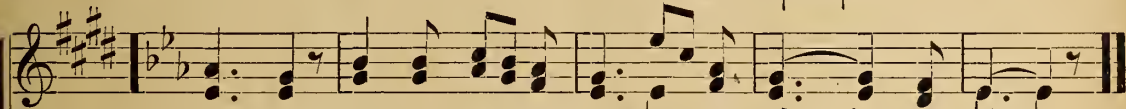
2. Have our foot - steps gone a - right? Be Thou near us all the night,

Free from pain, and free from care, Now we breathe our ev'-ning prayer.

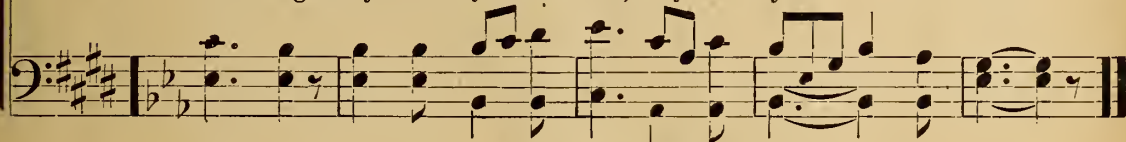
Have we failed Thy law to keep? Oh, for-give us ere we sleep.



1. Now the day is o - ver, Night is draw-ing nigh, Shad-ows of the
2. Je - sus, give the wea - ry, Calm and sweet re - pose; With Thy tend'rest



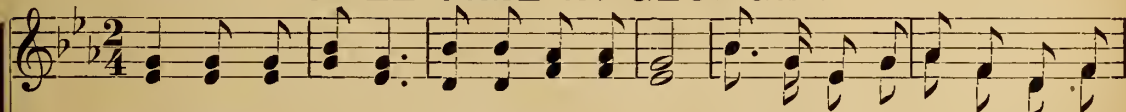
ev - 'ning Steal a - cross the sky, Steal a - cross.... the sky.
bless - ing May our eye - lids close, May our eye - lids close



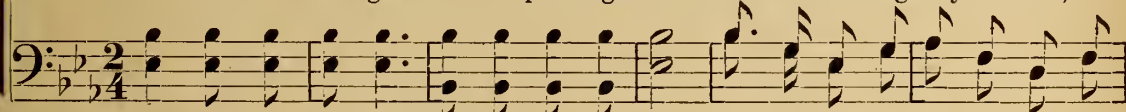
Atlanta Constitution.

FALL TIME IN GEORGIA.

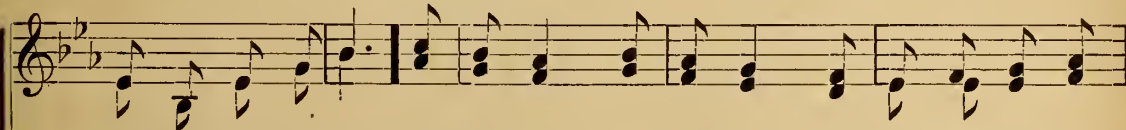
A. BEIRLY.



1. Fall time in Geor-gia Comes but onct a year; Ketch the 'pos-sum by the tail, Or
2. Fall time in Geor-gia-Speak-ers on the stump! Ketch the rab-bit by the tail, Or
3. Fall time in Geor-gia-Hear the partridge call! When the hound dogs bay the buck, Just

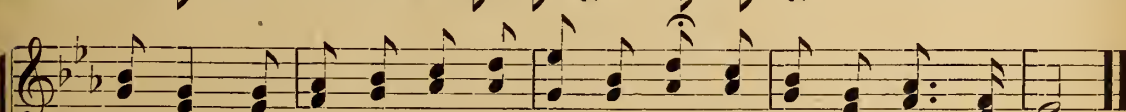


REFRAIN.



ketch him by the ear! But ketch him! Oh, ketch him! An' 'crost the grid - dle
ketch him on the jump! But ketch him! Oh, ketch him! An' skin him quick, an'
ketch him—horns an' all! But ketch him! Oh, ketch him! An' on the hick - 'ry

Ketch him, ketch him, ketch him, ketch him,



stretch him! Be cer - tain that you fetch him, For it's on - ly onct a year!
stretch him! Be cer - tain that you fetch him, For it's on - ly onct a year!
stretch him! Be cer - tain that you fetch him, For it's on - ly onct a year!



P. P. B.

P. P. BILHORN.

1. There's a home be - yond this vale of tears, Where we'll nev - er know a
 2. Far be - yond the bonds of grief and pain, We will nev - er know a
 3. What a joy - ous thought now fills my heart, For we'll nev - er know a
 4. Then re - joice, ye ran - som'd of the Lord, We will nev - er know a

sor - row or a care; 'Tis be - yond this vale of toil and fears,
 sor - row or a care; All the loved ones gone we'll meet a - gain,
 sor - row when we're there; And from friends and kin - dred nev - er part,
 sor - row or a care; 'Tis re - cord - ed in His bless - ed word,

CHORUS.
 We will nev - er know a sor - row when we're there. } When we're there,
 And we'll nev - er know a sor - row when we're there. }
 We will nev - er know a sor - row or a care. }
 That we'll nev - er know a sor - row when we're there. } When we're there,

O - ver there, (O - ver there,) We will nev - er know a sor - row or a

care, (o - ver there,) We will nev - er know a sor - row o - ver there.

I'LL BE THERE.

41

WILLIAM HUNTER.

T. M. BOWDISH.

1. { My heav'nly home is bright and fair, At the sounding of the trumpet I'll be there;
Nor pain nor death can en - ter there, At the sounding of the [Omit.]

2. { Its glitt'ring tow'rs the sun out-shine, At the sounding of the trumpet I'll be there;
That heav'nly mansion shall be mine, At the sounding of the [Omit.]

CHORUS.

trump-et I'll be there. I'll be there, yes, I'll be there, In my
trump-et I'll be there. I'll be there, I'll be there,

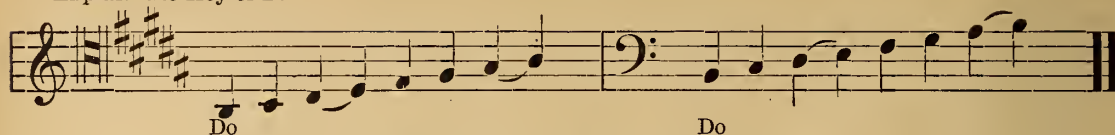
heav'n-ly home up yonder, bright and fair, I'll be there, yes, I'll be
bright and fair, I'll be there,

there, At the sound-ing of the trumpet I'll be there.
I'll be there, I'll be there,

- 3 My Father's house is built on high,
Far, far above the starry sky.
- 4 When from this earthly prison free,
That heavenly mansion mine shall be.
- 5 While here, a stranger far from home,
Affliction's waves may round me foam.
- 6 Although like Lazarus, sick and poor,
My heavenly mansion is secure.

- 7 Let others seek a home below,
Which flames devour, or waves o'erflow.
- 8 Be mine the heavenly lot to own
A heavenly mansion near the throne.
- 9 Then fail the earth, let stars decline,
And sun and moon refuse to shine.
- 10 All nature sink, and cease to be,
That heavenly mansion stands for me.

Explain the Key of B.



DAMES AND LASSES.

Explain the double sharp. (*)

A. RIDDLE.

1. Up, up, ye dames, ye lass - es gay, To the mead-ow trip a - way,
 2. 'Tis you must tend the flocks to - day, Not a soul at home must stay,

'Tis you must tend the flocks this morn, And scare the small birds from the corn.
 For shep-herds go with lance and bow To hunt the wolf in the woods to - day.

TICK, TOCK.

F. W. ELLSWORTH.

1. Hear the tick, tock, of the old clock, As it tru - ly points the hour;
 2. Thro' the sea - son ticks the old clock, Warn-ing us that days are gone,

Wind it up and keep it go - ing, For time fad - eth like a flow'r.
 With the tick, tock of the ev - 'ning, And the ear - ly hour of dawn.

PARALLEL KEYS B AND B^b

43

MARGARETTE SNODGRASS.

J. S. FEARIS.

1. Sown in plen - ty by the way; On the hard and ston - y ground;

2. We Thy word would hear with joy, Lin - ger on each lov - ing tone,

3. Shine up - on us in Thy love, Melt our hearts so hard and cold,

Sown a - mid the weeds and thorns, Thus the word of God is found.

While we learn to - day this truth, In this hour with Thee a - lone.

Till the seed now sown by Thee, Has in - creased a hun - dred - fold.

FADING LIGHT.

G. W. DOANE.

A. BEIRLY.

Key of G minor, relative to B^b Major.

1. Soft - ly now the light of day Fades up - on my sight a - way;

2. Thou, whose all - per - vad - ing eye Naught es - capes, with - out, with - in,

3. Soon, for me, the light of day Shall for - ev - er pass a - way,

Free from care, from la - bor free, Lord, I would com - mune with Thee.

Par - don each in - firm - i - ty, O - pen fault, and se - cret sin.

Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.

E. C. P.

P. MALLORY.

1. Four hundred thousand men, The brave, the good, the true, In tan-gled wood, in
 2. On many a bloody plain, Their read-y swords they drew, And pour'd their life-blood
 3. Up many a fortress wall They charg'd—those boys in blue, 'Mid surging smoke the
 4. A debt we ne'er can pay, To them is just-ly due, And to our Na-tion's

mount-ain glen, On bat-tle plain, in pris-on pen, Lie dead for me and you!
 like the rain, A home, a her-it-age to gain, To gain for me and you!
 vol-ley'd ball, The brav-est were the first to fall! To fall for me and you!
 lat-est day, Our chil-dren's chil-dren still shall say, They died for me and you!

Four hun-dred thou-sand of the brave, Have made our ransom'd soil their grave,
 Our broth-ers mus-tered by our side, They marched, they fought, and bravely died,
 These no-ble men—the Na-tion's pride—Four hun-dred thou-sand men have died,
 Four hun-dred thou-sand of the brave, Made this, our ransom'd soil their grave,

For me and you, Good friends, for me and you.
 For me and you,

THE CITY OF GOLD.

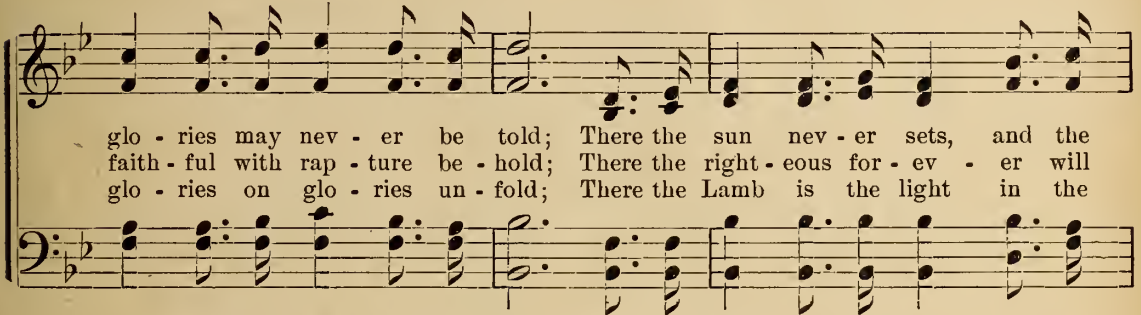
45

Anon.

E. C. AVIS.



1. There's a cit - y of gold, 'tis the joy of the soul, And its
 2. There the King, our Re - deem - er, the Lord whom we love, Will the
 3. There all sick - ness and sor - row and death are un-known, Ev - er

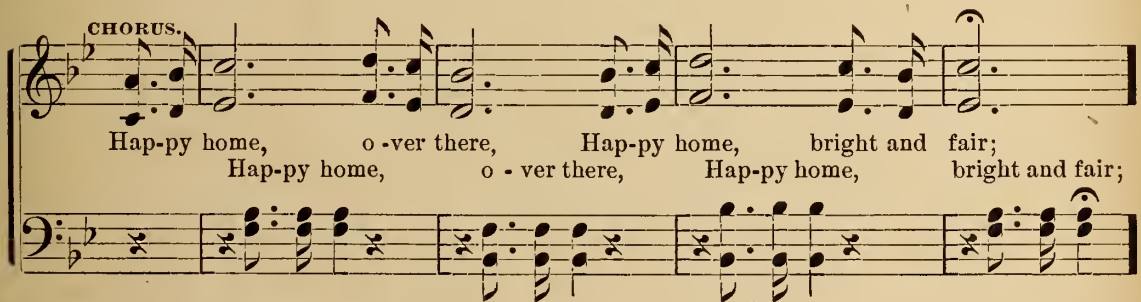


glo - ries may nev - er be told; There the sun nev - er sets, and the
 faith - ful with rap - ture be - hold; There the right - eous for - ev - er will
 glo - ries on glo - ries un - fold; There the Lamb is the light in the

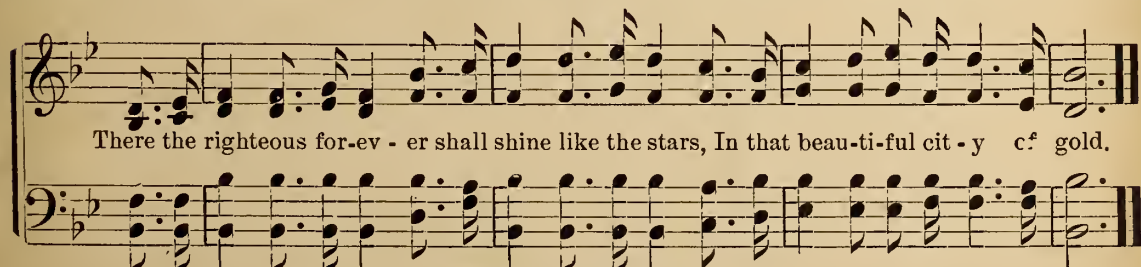


leaves nev - er fade, In that beau - ti - ful cit - y of gold.
 shine like the stars, In that beau - ti - ful cit - y of gold.
 midst of the throne, In that beau - ti - ful cit - y of gold.

CHORUS.

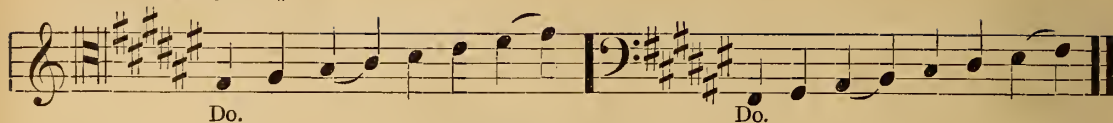


Hap-py home, o - ver there, Hap-py home, bright and fair;
 Hap-py home, o - ver there, Hap-py home, bright and fair;



There the righteous for-ev - er shall shine like the stars, In that beau-ti-ful cit - y of gold.

Explain the Key of F#.



TRUSTING.

Rev. R. HILL.

R. EARLE.

1. { Cast thy bur-den on the Lord, On - ly lean up - on His word;
Thou shalt soon have cause to bless, His e - ter - nal [Omit.] faithful-ness.

2. { Cast thy bur-den at His feet; Lin ger at His mer - cy - seat:
He will lead thee by the hand Gen - tly to the [Omit.] bet - ter land.

HEAVENLY SHEPHERD.

J. S. FEARIS.

1. To Thy past-ures, fair and large, Heav'nly Shep-herd, lead Thy charge;

2. When I faint with sum-mer's heat, Thou shalt guide my wea - ry feet

3. Con-stant, to my lat - est end, Thou my foot-steps shall at - tend,

And my couch with tend'rest care Midst the spring-ing grass pre - pare.

To the streams that, still and slow, Thro' the ver - dant mea-dows flow.
And shalt bid Thy hallowed dome, Yield me an e - ter - nal home.

Sing by syllable.

P. MALLORY.

1. Sweet is the work, my God, my King, To praise Thy name, give thanks, and sing;

2. Sweet is the day of sa - cred rest; No mor - tal cares to seize my breast;

3. My heart shall tri - umph in my Lord, And bless His works, and bless His word;

To show Thy love by morn - ing light, And talk of all Thy truth at night.

O may my heart in tune be found, Like Da - vid's harp of sol - emn sound.
Thy works of grace, how bright they shine, How deep Thy counsels, how di - vine!

BROWNLEE.

LYTE.

J. S. FEARIS.

1. Je - sus, I my cross have tak - en, All to leave and fol - low Thee;

2. Let the world de - spise and leave me, They have left my Sav - ior, too;

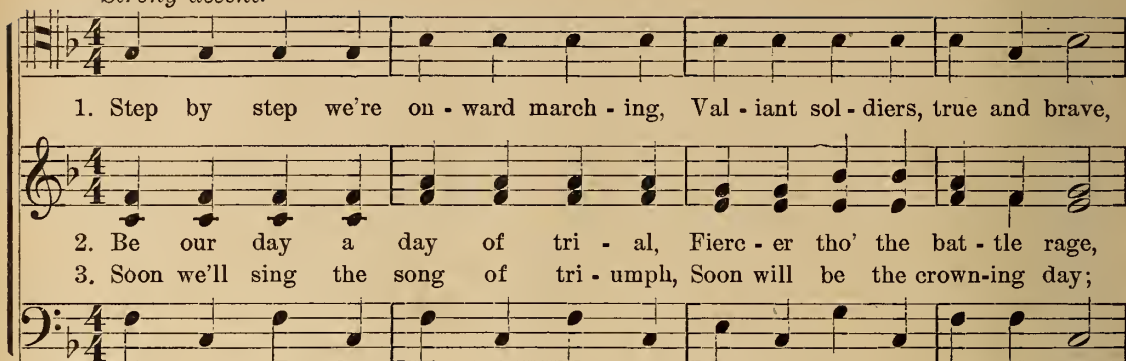
3. Oh! while Thou dost smile up - on me, God of wis - dom, love, and might,

Na - ked, poor, de - spised, for - sak - en, Thou from hence my all shalt be.

Hu - man hearts and looks de - ceive me, Thou art not, like them, un - true.
Foes may hate, and friends dis - own me, Show Thy face, and all is bright.

A. B.

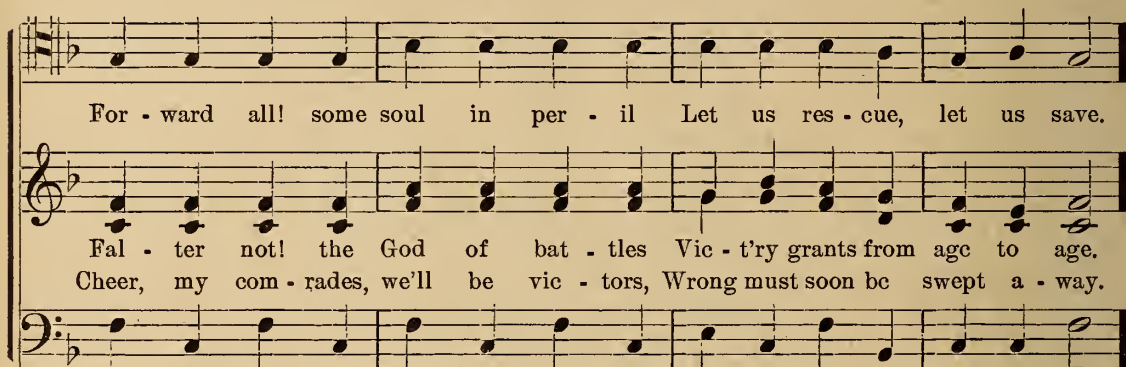
A. BEIRLY.

Strong accent.


1. Step by step we're on - ward march - ing, Val - iant sol - diers, true and brave,

2. Be our day a day of tri - al, Fier - er tho' the bat - tle rage,

3. Soon we'll sing the song of tri - umph, Soon will be the crown - ing day;

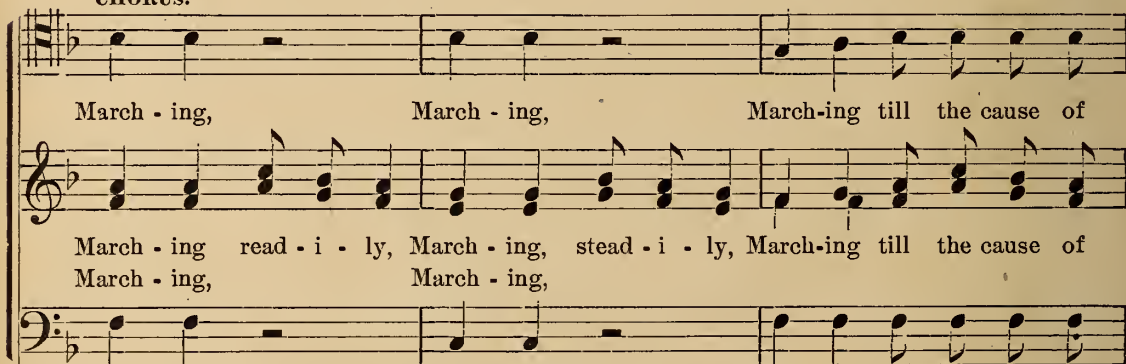


For - ward all! some soul in per - il Let us res - cue, let us save.

Fal - ter not! the God of bat - tles Vic - t'ry grants from age to age.

Cheer, my com - rades, we'll be vic - tors, Wrong must soon be swept a - way.

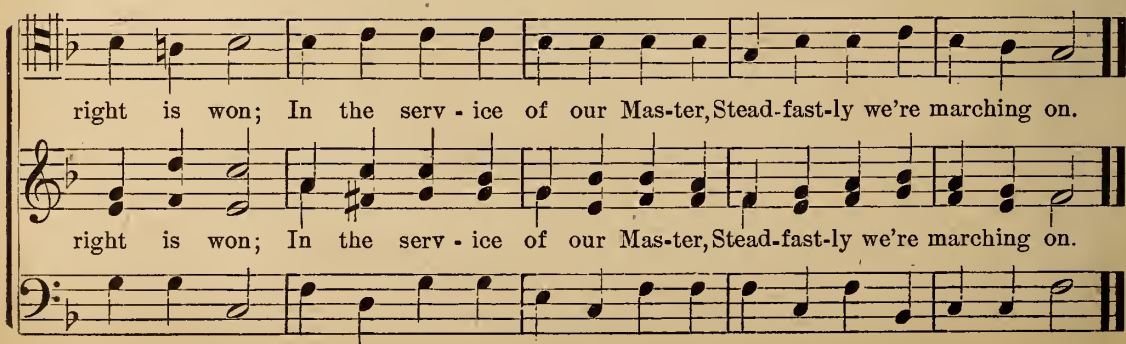
CHORUS.



March - ing, March - ing, March - ing till the cause of

March - ing read - i - ly, March - ing, stead - i - ly, March - ing till the cause of

March - ing, March - ing,



right is won; In the serv - ice of our Mas - ter, Stead - fast - ly we're marching on.

right is won; In the serv - ice of our Mas - ter, Stead - fast - ly we're marching on.

NEARER HOME.

49

I. N. McH.

Rev. I. N. McHOSE.

1. Once a - gain the sun has left us, And his round of du - ty done;
2. One day more of lights and shad - ows, Num - bered with the ma - ny past,
3. One day near - er to the har - bor, Near - er to th' e - ter - nal shore;
4. One day less of dis - ap - point - ments, One day less of toil and care,

One day less to bear life's bur - dens, One day less to trav - el on.
 Time is fly - ing fast, and some - time, One will come and be the last.
 One day near - er to the meet - ing With the loved ones gone be - fore.
 One day near - er to that cit - y Where are ma - ny man - sions fair.

CHORUS.

Near - er home, near - er home, Near - er to our
 Beau - ti - ful home, beau - ti - ful home, Near - er to our heav'nly

home be - yond the sky; Near - er home, near - er
 home be - yond the sky, beau - ti - ful home, Beau - ti - ful home,

home, We are one day near - er to our home on high,
 beau - ti - ful home, our home on high.

MALCOLM DOUGLAS.

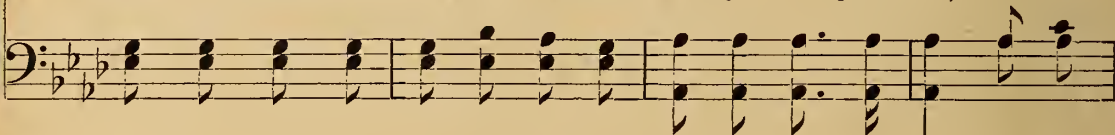
J. G. DAILEY. By per.



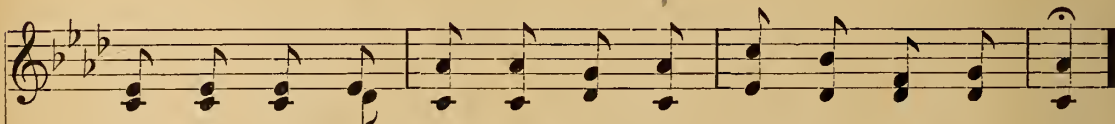
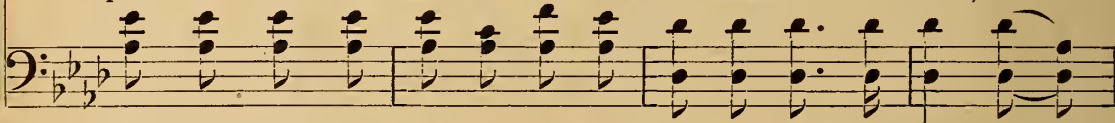
1. With her fun - ny lit - tle glass - es, You'd have tho't her ver - y wise, If it
2. "I give my bright-est pu - pil," In a pleas - ant tone she said: "Just a
3. "So when - ev - er an - y pu - pil In his les - sons dos - n't miss, I en-
4. With a grace - ful nod, that plain-ly showed, How free she was from doubt; She a-



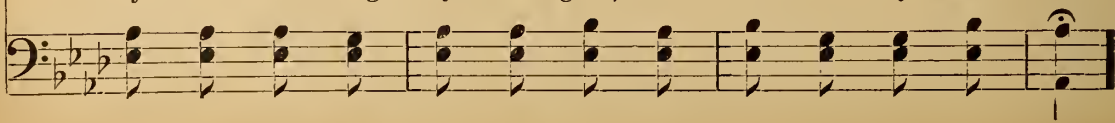
was - n't for the laught-er That was peep - ing from her eyes; Just the
lit - tle cor - ner by him - self, To show that he is head, And to
cour - age his en - deav - or With a pen - ny su - gar - kiss; And for
droit - ly smoothed the wrink - les Of her snow - y a - pron out; Just the



queer - est and e dear - est Lit - tle school-ma'am ev - er known; Whose
spare the ten - der feel - ings Of the dull - est boy, I put All the
fear this slight up - on the rest, Might too se - vere - ly fall, I just
queer - est and the dear - est Lit - tle school-ma'am ev - er known; With a



way of teach - ing boys and girls, Was cer - tain - ly her own.
oth - ers in a cir - cle, So you can't tell which is foot."
take the box of kiss - es, And I hand 'em round to all."
way of teach - ing boys and girls, De - cid - ed - ly her own.



She's my school-ma'am, she's my school-ma'am, She's the
 She's my school-ma'am, she's my school-ma'am,
 neat-est and sweetest of all. She's the neat-est and sweetest of all.
 She's my school-ma'am.

FLORENCE.

A. BEIRLY.

Legato.

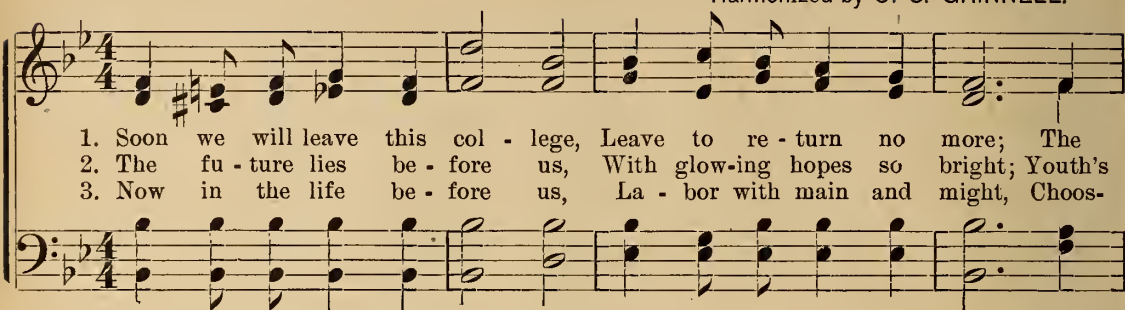
1. Art thou wea - ry, art thou lan - guid, Art thou sore dis - tressed?
 2. Hath He marks to lead me to Him, If He be my guide?
 3. If I ask Him to re - ceive me, Will He say me nay?—
 "Come to me," saith One, "and com - ing, Be at rest."
 "In His feet and hands are wound-prints, And His side."
 "Not till earth, and not till heav - en Pass a - way."

FAREWELL, ALMA MATER.

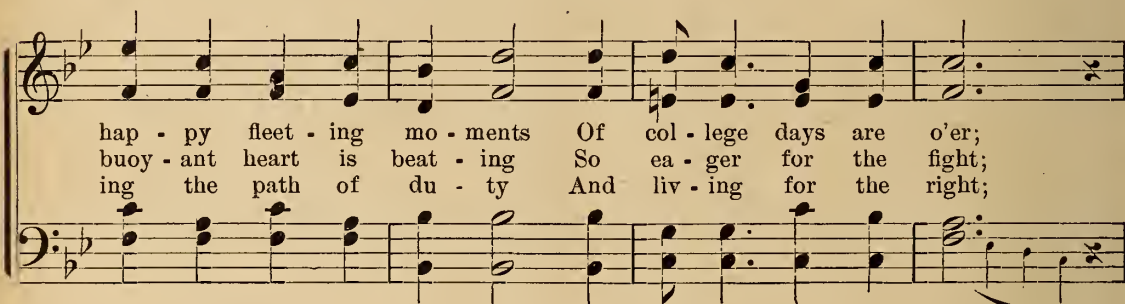
J. E. SPAAN.

B. N. MORSE.

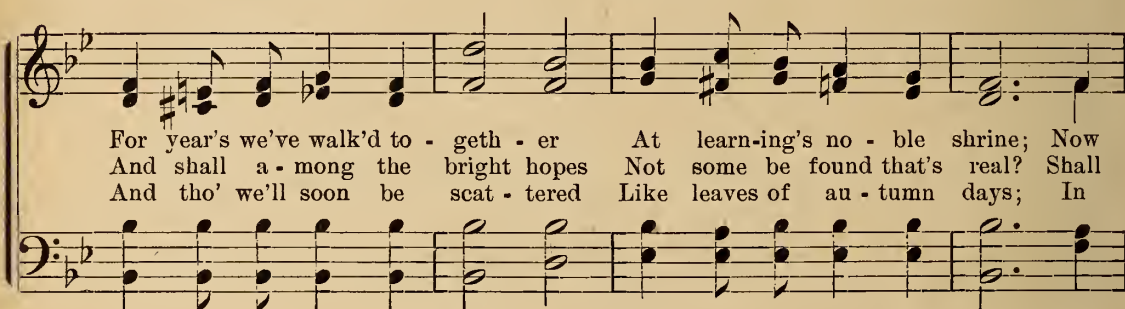
Harmonized by O. S. GRINNELL.



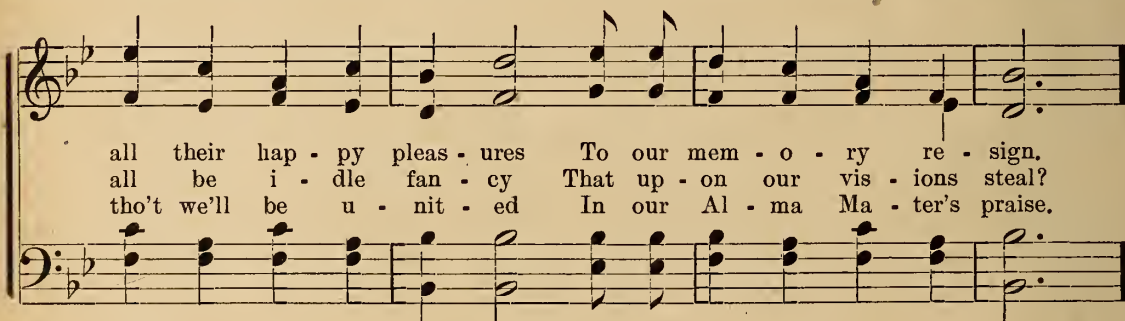
1. Soon we will leave this col - lege, Leave to re - turn no more; The
 2. The fu - ture lies be - fore us, With glow - ing hopes so bright; Youth's
 3. Now in the life be - fore us, La - bor with main and might, Choos -



hap - py fleet - ing mo - ments Of col - lege days are o'er;
 buoy - ant heart is beat - ing So ea - ger for the fight;
 ing the path of du - ty And liv - ing for the right;

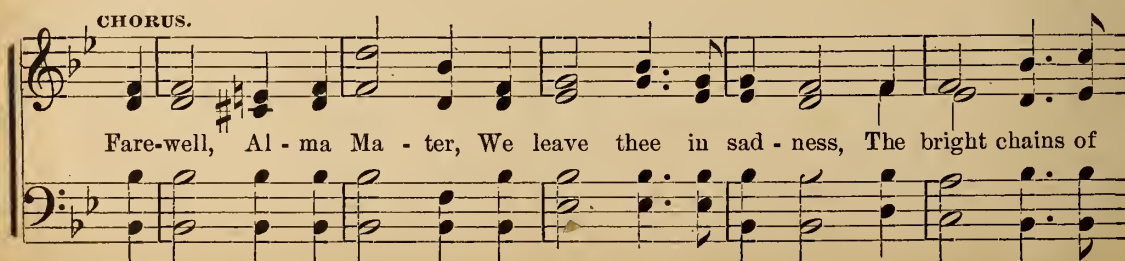


For year's we've walk'd to - geth - er At learn - ing's no - ble shrine; Now
 And shall a - mong the bright hopes Not some be found that's real? Shall
 And tho' we'll soon be scat - tered Like leaves of au - tumn days; In



all their hap - py pleas - ures To our mem - o - ry re - sign.
 all be i - dle fan - cy That up - on our vis - ions steal?
 tho't we'll be u - nit - ed In our Al - ma Ma - ter's praise.

CHORUS.



Fare - well, Al - ma Ma - ter, We leave thee in sad - ness, The bright chains of

friend - ship that bind us are strong, Now wel - come, O world, for we

hail thee with glad-ness, To learn in thy school as the years speed a-long.

SWEET THE MOMENTS.

T. ALLEN.

A. BEIRLY.

1. Sweet the mo-ments, rich in bless-ing, Which be-fore the cross I spend;

2. Tru-ly bless-ed is this sta-tion, Low be-fore His cross to lie,

3. Here it is I find my heav-en, While up-on the cross I gaze;

Life, and health, and peace pos-sess-ing, From the sin-ner's dy-ing Friend.

While I see di-vine com-pas-sion Beam-ing in His gra-cious eye.

Love I much? I've much for-giv-en; I'm a mir-a-cle of grace.

THOSE EVENING BELLS.

THOMAS MOORE.

ALFRED BEIRLY.

1. Those ev'n-ing bells, those ev'n-ing bells, How many a tale their mu - sic tells

2. Those joy-ous hours are passed a - way, And many a heart that then was gay

3. And so 'twill be when I am gone, That tune - ful peal will still ring on;

Rit.

Of youth and home, and that sweet time, When last I heard their sooth-ing chime.

With - in the tomb now dark - ly dwells, And hears no more those ev'n-ing bells.

While oth - er bards shall walk these dells, And sing thy praise, sweet ev'n-ing bells.

CHORUS.

Oh, ev'n - ing bells, sweet bells, Dear ev'n - ing bells, sweet bells,

Oh, ev'n - - - ing bells,..... Dear ev'n - - - ing bells,

Oh, ev'n - ing bells, sweet bells, Dear ev'n - ing bells, sweet bells,

We chant thy praise, we chant thy praise, Oh, chim - ing, chim - ing bells.

We chant..... thy praise,..... Oh, chim - ing, chim - ing bells.

We chant thy praise, we chant thy praise,

THE HILLSIDE OF LIFE.

55

BIRDIE BELL.

A. BEIRLY.

1. Up the hill-side we have trav-eled, In the morning of life's day, And we sang a-long the
 2. Down the hill-side we must trav-el, Let us keep a cheerful heart, Looking for the blessed
 3. On the hill-side we have trav-eled, Flowers fair and fragrant blow, And there's many a happy

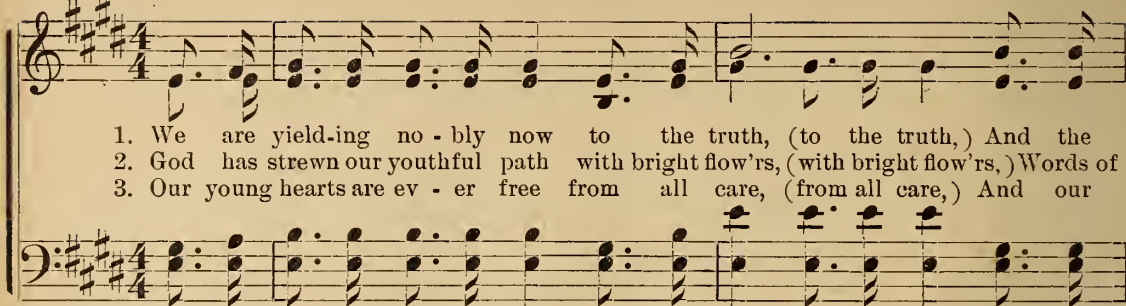
jour - ney Mak-ing glad the toil-some way; Now we stand up - on the sum-mit, All the
 sun-shine When the clouds of gloom shall part; Tho' our locks are streaked with silver, And our
 mem - 'ry As we cast our eyes be - low; Let us cher - ish life's sweet blossoms And the

past is far be - low, And we cast a look be - hind us, At the path of long a - go!
 eyes are grow-ing dim, We must clasp our hands the clos-er, And to-geth - er trust in Him!
 thorns of grief for - get, Side by side we journey onward, Time's too short to i - dly fret.

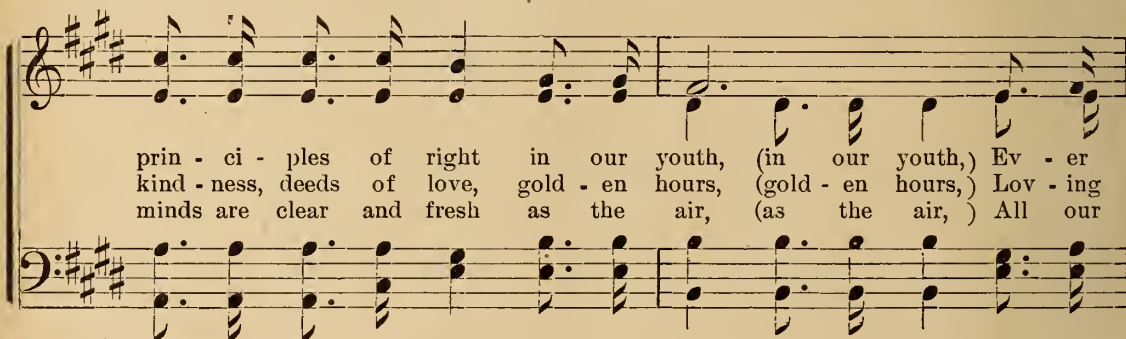
CHORUS.

Up the hill - side we have trav - eled, And we now must jour - ney
 we have - trav-eled,

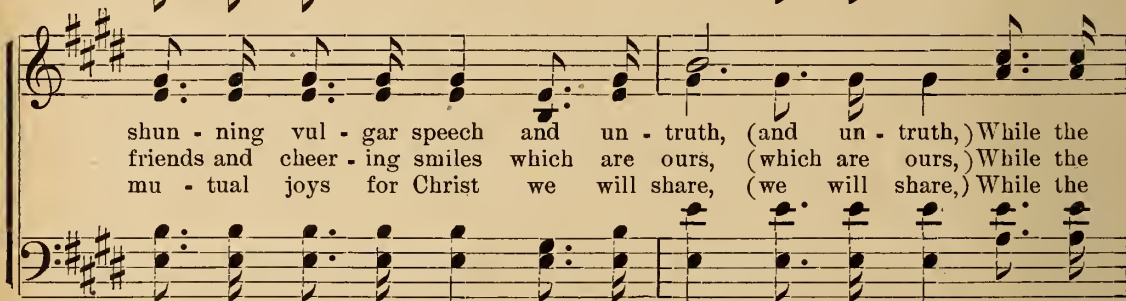
down; But we clasp our hands the clos - er, And press on - ward to the crown!



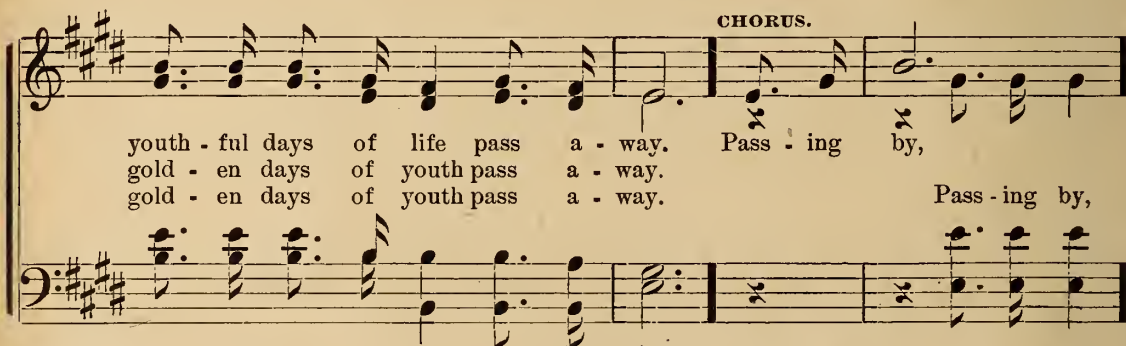
1. We are yield-ing no - bly now to the truth, (to the truth,) And the
 2. God has strewn our youthful path with bright flow'rs, (with bright flow'rs,) Words of
 3. Our young hearts are ev - er free from all care, (from all care,) And our



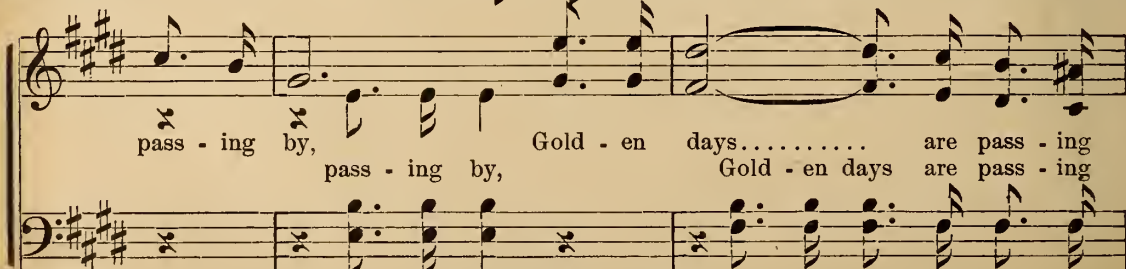
prin - ci - ples of right in our youth, (in our youth,) Ev - er
 kind - ness, deeds of love, gold - en hours, (gold - en hours,) Lov - ing
 minds are clear and fresh as the air, (as the air,) All our



shun - ning vul - gar speech and un - truth, (and un - truth,) While the
 friends and cheer - ing smiles which are ours, (which are ours,) While the
 mu - tual joys for Christ we will share, (we will share,) While the



CHORUS.
 youth - ful days of life pass a - way. Pass - ing by,
 gold - en days of youth pass a - way.
 gold - en days of youth pass a - way. Pass - ing by,



pass - ing by, Gold - en days..... are pass - ing
 pass - ing by, Gold - en days are pass - ing

by, pass - ing by, Oh, im - prove..... them as they
 Oh, im - prove them as they

fly, as they fly Gold - en days, Gold - en days, gold - en days.
 Gold - en days, gold - en days.

THRONE OF LOVE.

R. EARLE.

1. Come, let us lift our joy - ful eyes Up to the courts a - bove,
 2. Now we may bow be - fore His feet, And ven - ture near the Lord:
 3. The peace - ful gates of heav'n - ly bliss Are o - pened by the Son;

And smile to see our Fa - ther there, Up - on a throne of love.

No fier - y cher - ub guards His seat, Nor doub - le flam - ing sword.
 High let us raise our notes of praise, And reach th'al - might - y throne.

Mrs. S. J. BRINGHAM.

CHAS. H. GABRIEL.

1. Down be - side the riv - er grow The rush - es O, the rush - es O,
 2. Chil - dren weave them to and fro, The rush - es O, the rush - es O,

Where the yel - low cow - slips blow, The cow - slips sweet and ten - der;
 Mak - ing bask - ets as they go, And sell - ing them for mon - ey.

So up and down the riv - er O, The chil - dren go, the chil - dren go,
 And this is why the chil - dren go And pull the slen - der rush - es O!

Gath - er - ing the rush - es O, The rush - es tall and slen - der.
 'Tis the on - ly way they know To earn their bread and hon - ey.

CHORUS.
 O,..... ho! ho!..... O,..... ho! ho!..... A-down the riv - er
 O, ho! ho! chil - dren go, O, ho! ho! to and fro,

to and fro, The tall and slen - der rush - es grow.

[Omit. . .] hap - py chil - dren go.

LADY MOON.

(QUARTET.)

J. G. WHITTIER.

A. BEIRLY.

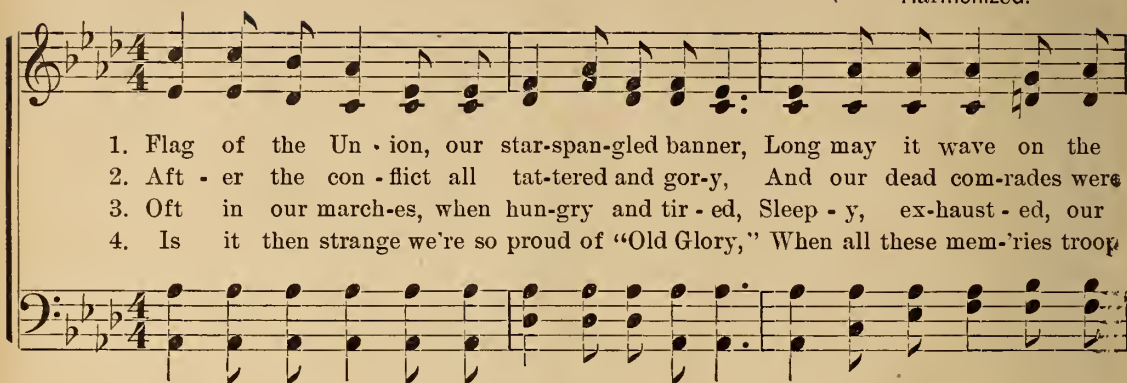
Andante.

1. La - dy moon, la - dy moon, where are you rov - ing?
 2. Are you not tir - ed with roll - ing and nev - er
 3. Ask me not this, lit - tle child, if you love me!

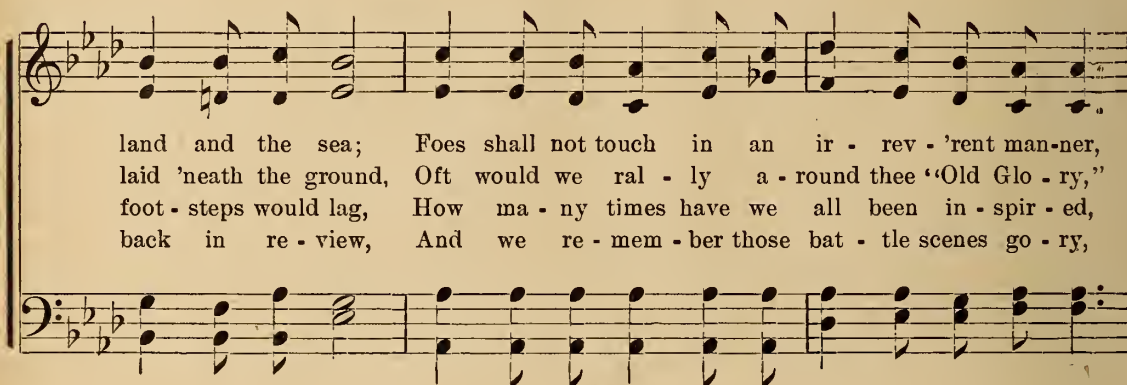
O - ver the sea, o - ver the sea; La - dy moon, la - dy moon,
 Rest - ing to sleep, rest - ing to sleep? Why look so pale and so
 You are too bold, you are too bold; I must o - bey my dear

whom are you lov - ing? All who love me, all who love me.
 sad, as for - ev - er Wishing to weep, wish - ing to weep.
 Fa - ther a - bove me, And do as I'm told, and do as I'm told.

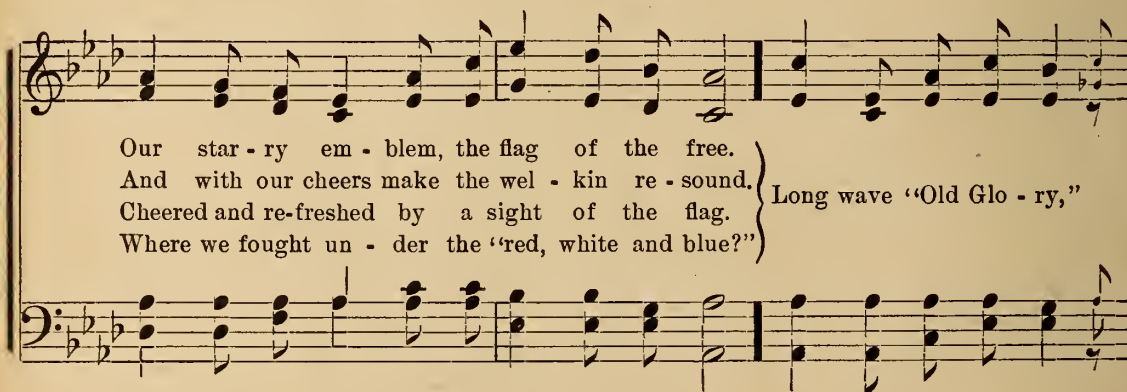
J. M. W.

J. M. WATERMAN.
Harmonized.


1. Flag of the Un - ion, our star-span-gled banner, Long may it wave on the
 2. Aft - er the con - flict all tat-tered and gor-y, And our dead com-rades were
 3. Oft in our march-es, when hun-gry and tir - ed, Sleep - y, ex-haust - ed, our
 4. Is it then strange we're so proud of "Old Glory," When all these mem-ries troop

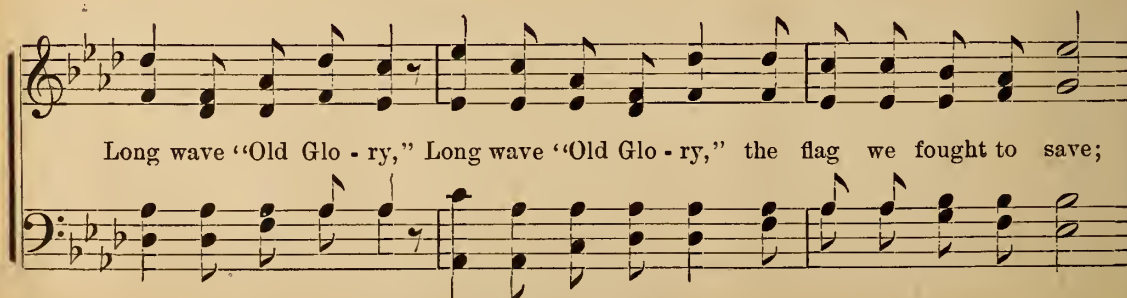


land and the sea; Foes shall not touch in an ir - rev - 'rent man-ner,
 laid 'neath the ground, Oft would we ral - ly a - round thee "Old Glo - ry,"
 foot - steps would lag, How ma - ny times have we all been in - spir - ed,
 back in re - view, And we re - mem - ber those bat - tle scenes go - ry,



Our star - ry em - blem, the flag of the free.
 And with our cheers make the wel - kin re - sound.
 Cheered and re-freshed by a sight of the flag.
 Where we fought un - der the "red, white and blue?"

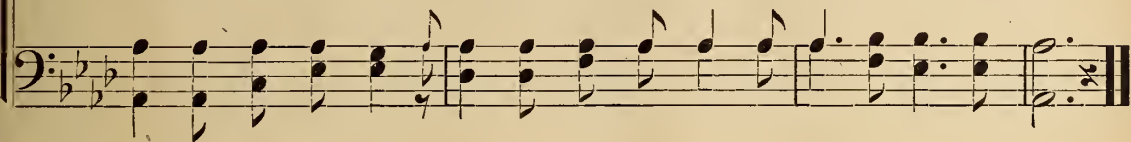
Long wave "Old Glo - ry,"



Long wave "Old Glo - ry," Long wave "Old Glo - ry," the flag we fought to save;



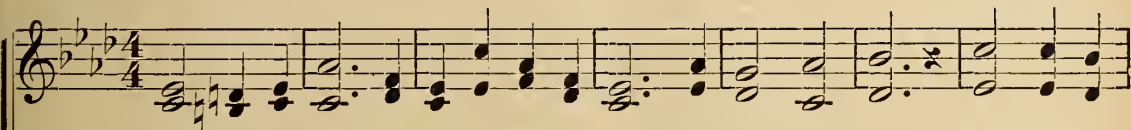
Long wave "Old Glo - ry," Long wave "Old Glo - ry," the flag we fought to save.



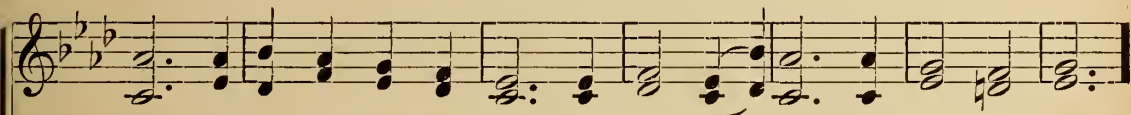
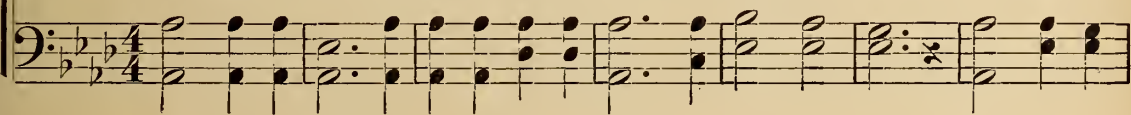
LEAD, KINDLY LIGHT.

NEWMAN.

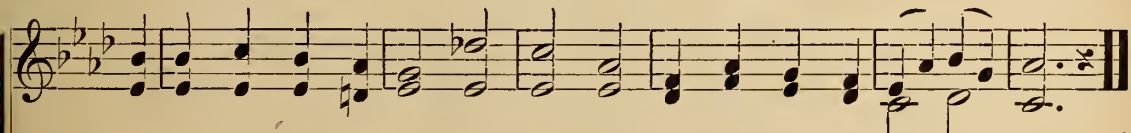
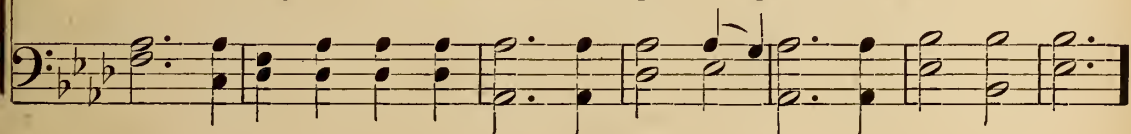
A. BEIRLY.



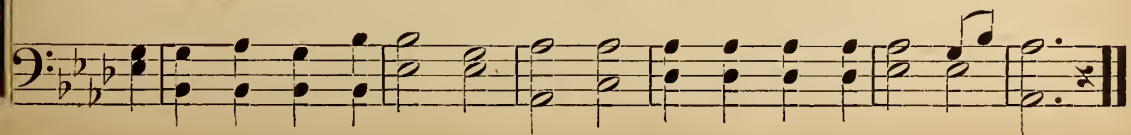
1. Lead, kind-ly Light! a-mid th' encireling gloom, Lead Thou me on; The night is
2. I was not ev - er thus, nor prayed that Thou Shouldst Lead me on; I loved to
3. So long Thy pow'r hast blest me, sure it still Will lead me on O'er moor and



dark, and I am far from home; Lead Thou me on; Keep Thou my feet;
choose and see my path; but now Lead Thou me on; I loved the gar -
fen, o'er crag and tor - rent, till The night is gone, And with the morn



I do not ask to see The dis - tant scene; One step e - nough for me.
ish day, and, spite of fears, Pride ruled my will. Re - mem - ber not past years.
those an - gel fa - ces smile Which I have loved long since, and lost a while!



I'M A ROLLING.

Repeat D. C. softly.

Arranged.

I'm a roll - ing, I'm a roll - ing, I'm a roll - ing thro' an un-

I'm a roll - ing, I'm a roll - ing, I'm a roll - ing thro' an un-

friend - ly world, I'm a roll - ing, I'm a roll - ing thro' an un - friend-ly world.

friend - ly world, I'm a roll - ing, I'm a roll - ing thro' an un - friend-ly world.

1. O broth-ers, won't you help me, O broth-ers, won't you help me to pray!

2. O sis - ters, won't you help me, O sis - ters, won't you help me to pray!

3. O preach-ers, won't you help me, O preach-ers, won't you help me to fight!

O broth-ers, won't you help me, Won't you help me in the serv - ice of the Lord?

O sis - ters, won't you help me, Won't you help me in the serv - ice of the Lord?

O preach-ers, won't you help me, Won't you help me in the serv - ice of the Lord?

DON'T WAIT UNTIL TO-MORROW.

63

E. R. LATTA.

R. H. RANDALL.

1. Don't wait un - til to - mor - row, If you would hap - py be;
 2. Don't wait un - til to - mor - row, To quaff the wa - ters sweet;
 3. Don't wait un - til to - mor - row, To do a kind - ly deed

1. Don't wait un - til to - mor - row, If you would hap - py be;
 2. Don't wait un - til to - mor - row, To quaff the wa - ters sweet;
 3. Don't wait un - til to - mor - row, To do a kind - ly deed

The day may bring you sor - row, You can - - not now for - see;
 Or cull the fra - grant blos - soms, So thick a - bout your feet.
 To one who needs as - sist - ance, What - ev - er be his need.

The day may bring you sor - row, You can - not now for - see;
 To one that needs as - sist - ance, So thick a - bout your feet.
 What - ev - er be his need.

And if it brings you pleas - ure, 'Tis still the wis - est way,
 The wa - - ters may grow bit - ter, The blos - - soms may de - cay,
 Don't wait un - til to - mor - row, A gen - - tle word to say,

And if it brings you pleas - ure, 'Tis still the wis - est way,
 The wa - ters may grow bit - ter, The blos - soms may de - cay,
 Don't wait un - til to - mor - row, A gen - tle word to say,

To wait not till to - mor - row, But hap - - py be to - day.
 Then wait not till to - mor - row, But hap - - py be to - day.
 To cheer an - oth - er's spir - it, But speak that word to - day.

To wait not till to - mor - row, But hap - py be to - day.
 Then wait not till to - mor - row, But hap - py be to - day.
 To cheer an - oth - er's spir - it, But speak that word to - day.

WE SPEED AWAY.

ORLANDO.

O. S. GRINNELL.

1. We speed a-way so bright and gay, Up - on the wa - ters blue; With

2. We leave the shore with dip - ping oar, The breez - es soft - ly blow; Our

3. Thus on and on with laugh and song, We ride thro' dash - ing spray, And

laugh and song we glide a - long, O'er waves of ev - 'ry hue.

toil - some lot is soon for - got, As on and on we row.

catch the gale with ev - 'ry sail, And while a - way the day.

CHORUS.

Rock - ing, rock - ing as we glide along, Up - on the rippling sea, rippling sea;

With laugh and song we glide a - long, Up - on the rippling sea; All

Rock - ing, rock - ing as we glide along, Up - on the rippling sea, rippling sea;

Rocking, rock - ing with so pure delight, Oh, who are so hap - py as we.

fac - es bright with pure delight, Oh, who are so hap - py as we.

Rocking, rock - ing with so pure delight, Oh, who are so hap - py as we.

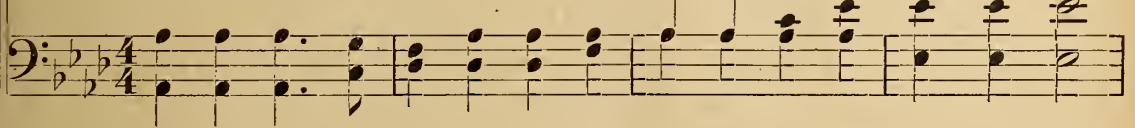
J. E. RANKIN, D. D.

R. DeWITT MALLARY. Arr.



1. Gos - pel songs on Sab-bath e - ven, When we came to - geth - er, all,
2. There are hymns, if we but sing them, All those van-ish'd joys re - turn;
3. Gos - pel songs on Sab-bath e - ven, How each chord of mem - 'ry thrills,
4. Gos - pel songs on Sab-bath e - ven, Do they charm our loved ones there?

D. C.—Gos - pel songs on Sab-bath e - ven, When we came to - geth - er, all,

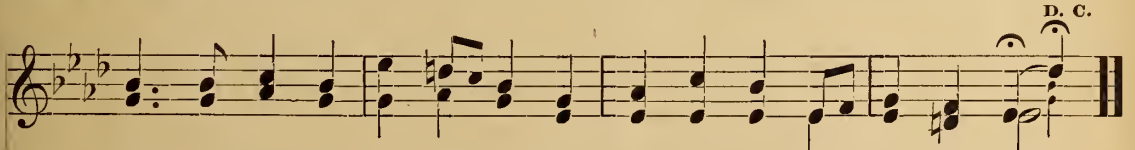


FINE.

How like ca - denc - es from heav - en They up - on the mem - 'ry fall!
 Back our lost ones seem to wing them; Lov'd and lost for whom we yearn;
 For the dear ones gone to heav - en; Walk - ing the ce - les - tial hills.
 Do they sing them o'er in heav - en, Earth - ly songs of praise and pray'r?
How like ca - denc - es from heav - en They up - on the mem - 'ry fall!

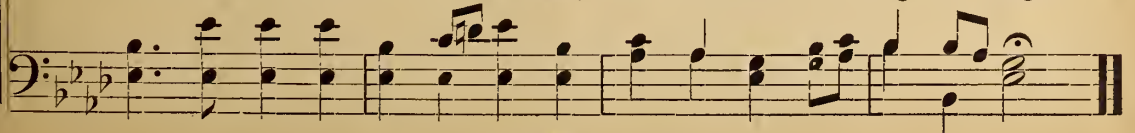


Then we gath-er'd, fa - ther, moth - er, All our voic - es blend - ing sweet;
 Round the or - gan in the twi - light, All the old - time plac - es take;
 With what ech - oes do they haunt us, As fa - mil - iar words we sing;
 One by one, to them we gath - er; Still our own, tho' lost to sight;



D. C.

Then we gath-ered, sis - ter, broth - er, Who no more on earth shall meet.
 And be - neath the ten - der sky - light, All the old - time ech - oes wake.
 With what ca - denc - es en - chant us, In the mem - 'ry lin - ger - ing!
 To the man - sions of our Fa - ther; To that realm of song and light.



(This piece is intended to be sung twice through without interlude.)

Soprano & Alto.

Jack and Jill went up the hill, To fetch a pail of wa - ter;

INST.

All Voices in Unison.

Jack fell down and broke his crown, And Jill came tum - bling af - ter.

Goo - sey, goo - sey gan - der, Oh, with - er dost thou wan - der?

Hey, did - dle, did - dle, the cat and the fid - dle, The cow jump'd o - ver the moon;

Up - stairs, and down stairs, And in my la - dy's cham - ber.

The lit - tle dog laugh'd to see such sport, And the dish ran away with the spoon.

Soprano & Alto.

Jack and Jill went up the hill, To fetch a pail of wa - ter;

INST.

ff All Voices in Unison.

Jack fell down and broke his crown, And Jill came tum - bling af - ter.

Cres.

Lit - tle Jack Hor - ner sat in a cor - ner, Eat - ing a Christ-mas pie;

p *Cres - cen - do.*
He put in his thumb and pull'd out a plum, And said, "What a good boy am I."

p Soprano & Alto.

Jack and Jill went up the hill, To fetch a pail of wa - ter;

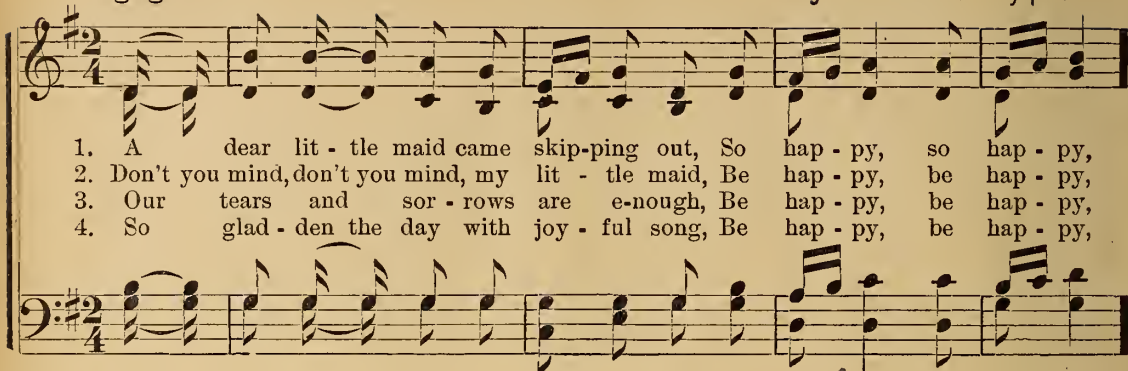
INST.

ff All Voices in Unison.

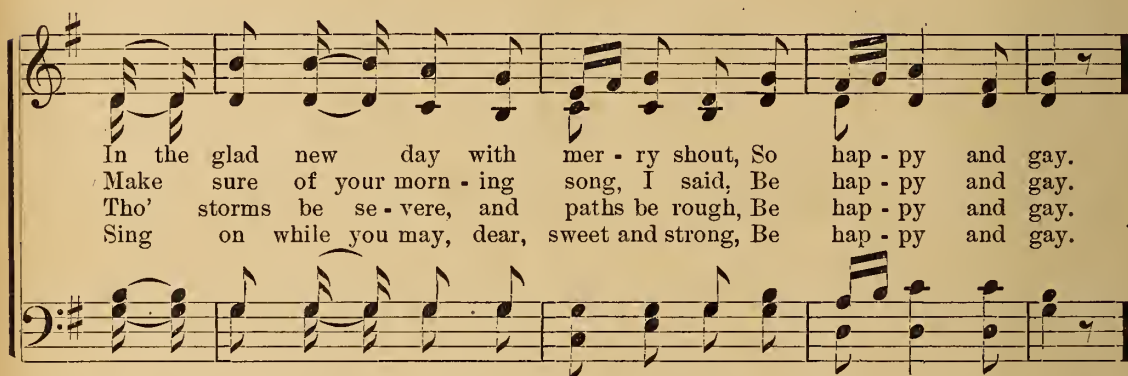
Jack fell down and broke his crown, And Jill came tum - bling af - ter.

Congregationalist.

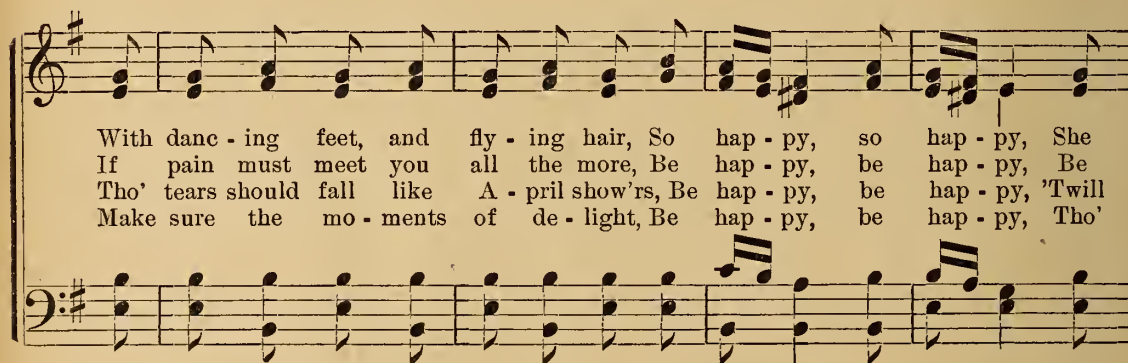
J. G. DAILEY. By per.



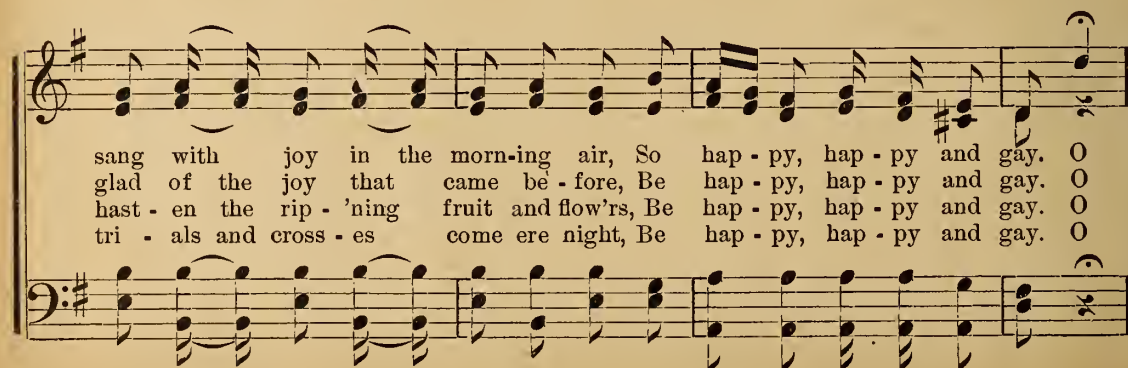
1. A dear lit - tle maid came skip - ping out, So hap - py, so hap - py,
 2. Don't you mind, don't you mind, my lit - tle maid, Be hap - py, be hap - py,
 3. Our tears and sor - rows are e - nough, Be hap - py, be hap - py,
 4. So glad - den the day with joy - ful song, Be hap - py, be hap - py,



In the glad new day with mer - ry shout, So hap - py and gay.
 Make sure of your morn - ing song, I said, Be hap - py and gay.
 Tho' storms be se - vere, and paths be rough, Be hap - py and gay.
 Sing on while you may, dear, sweet and strong, Be hap - py and gay.



With danc - ing feet, and fly - ing hair, So hap - py, so hap - py, She
 If pain must meet you all the more, Be hap - py, be hap - py, Be
 Tho' tears should fall like A - pril show'rs, Be hap - py, be hap - py, 'Twill
 Make sure the mo - ments of de - light, Be hap - py, be hap - py, Tho'



sang with joy in the morn - ing air, So hap - py, hap - py and gay. O
 glad of the joy that came be - fore, Be hap - py, hap - py and gay. O
 hast - en the rip - 'ning fruit and flow'rs, Be hap - py, hap - py and gay. O
 tri - als and cross - es come ere night, Be hap - py, hap - py and gay. O

REFRAIN.

Don't sing be - fore breakfast, you'll cry be - fore night; Don't be - lieve Don't be - lieve it, Don't be - lieve it, Don't sing be - fore break - fast, you'll cry be - fore night, Don't be - lieve it, Don't be - lieve it, Don't be - lieve it, Don't be - lieve it.

EVENING.

J. S. FEARIS.

1. Soft - ly now the light of day Fades up - on our sight a - way;
 2. Thou who sin - less, yet hast known All of man's in - firm - i - ty!
 3. Soon for us the light of day Shall for - ev - er pass a - way;

Free from care, from la - bor free, Lord! we would com - mune with Thee,
 Then from Thy e - ter - nal throne, Je - sus, look with pity - ing eye.
 Then from sin and sor - row free, Take us, Lord, to dwell with Thee.

CHARLOTTE ELLIOTT.

A. BEIRLY.

m Not too fast.

1. Just as I am, with - out one plea, (with-out one plea,) But that Thy

3. Just as I am, tho' tossed a - bout, (tho' tossed a - bout,) With many a

5. Just as I am, with - out one plea, (with - out one plea,) But that Thy

blood was shed for me, (shed for me,) And that Thou bid'st me come to

con - flict, many a doubt, (many a doubt,) Fightings with - in, and fears with -

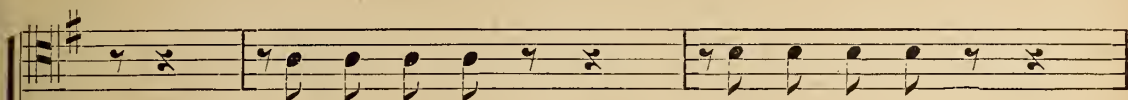
blood was shed for me, (shed for me,) And that Thou bid'st me come to

FINE.

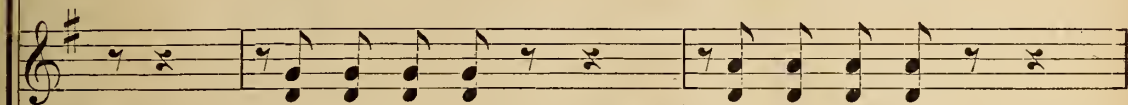
Thee, (come to Thee,) O Lamb of God, (O Lamb of God,) I come, I come.

out, (fears without,) O Lamb of God, I come, (I come.)

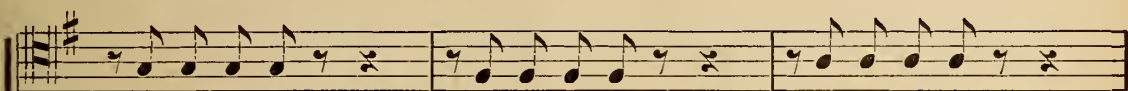
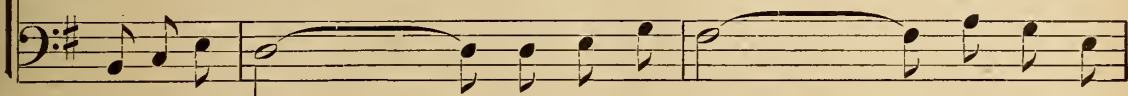
Thee, (come to Thee,) O Lamb of God, I come.....



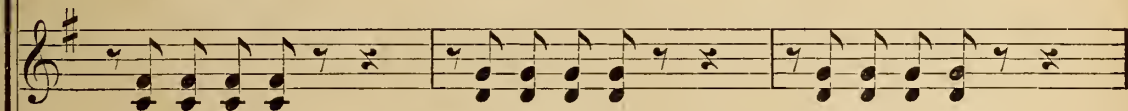
2. Just as I am, and wait-ing not,
4. Just as I am, Thy love un-known,



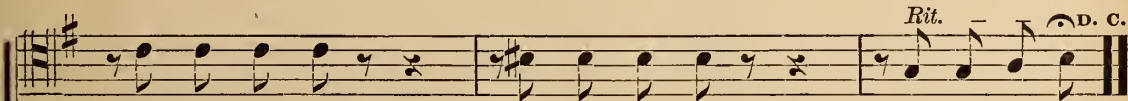
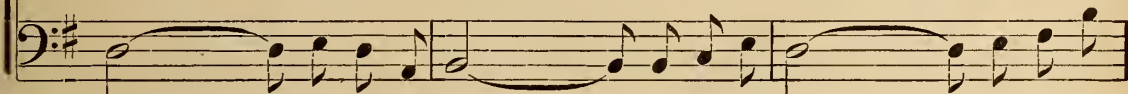
2. Just as I am,..... and wait-ing not,..... To rid my
4. Just as I am,..... Thy love un-known,..... Hath bro-ken



To rid my soul of one dark blot, To Thee whose blood
Hath bro-ken now each bar-rier down; Now to be Thine,



soul..... of one dark blot,..... To Thee whose blood..... can cleanse each
now..... each bar-rier down;..... Now to be Thine,..... yea,Thine a-



can cleanse each spot, O Lamb of God, I come, I come.
yea, Thine a-lone, O Lamb of God, I come, I come.



spot,..... O Lamb of God,..... I come, I come,.....
lone,..... O Lamb of God,..... I come, I come,.....



1. Way down up-on the Swa - nee riv - er, Far, far a - way, There's where my heart is
 2. All round the lit - tle farm I wander'd When I was young, Then ma - ny hap - py
 3. One lit - tle hut a - mong the bush - es, One that I love, Still sad - ly to my

turn - ing ev - er, There's where the old folks stay. All up and down the
 days I squander'd, Ma - ny the songs I sung. When I was play - ing
 mem - 'ry rush - es, No mat - ter where I rove. When will I see the

whole cre - a - tion, Sad - ly I roam, Still long - ing for the old plan - ta - tion,
 with my broth - er, Hap - py was I, Oh! take me to my kind old moth - er,
 bees a humming, All round the comb? When will I hear the ban - jo tumming,

REFRAIN.

And for the old folks at home.
 There let me live and die. } All the world is sad and drear - y, Ev'ry - where I
 Down in my good old home.

roam, Oh! darkeys, how my heart grows wea - ry, Far from the old folks at home.

THE WHIPPOORWILL SONG.

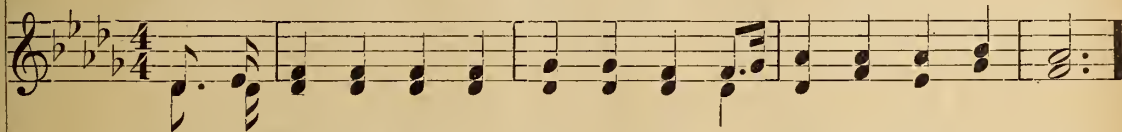
73

ORLANDO.

O. S. GRINNELL.

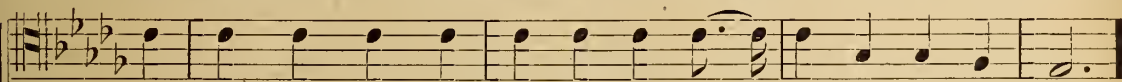


1. When the sum-mer day has sought re - pose, And ev - 'ning comes a - long;

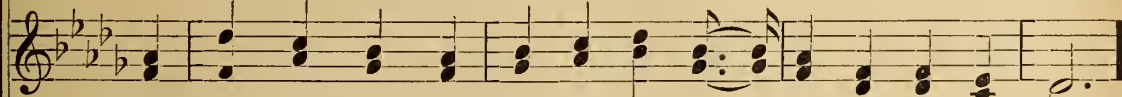


2. O'er the mead-ows green he soars a - bove, As zeph - yrs borne a - long,

3. Oh, then spread thy wings and wake thy song, In notes so charm-ing - ly;



I love to hear the whip-poor-will, As he sings his good-night song.

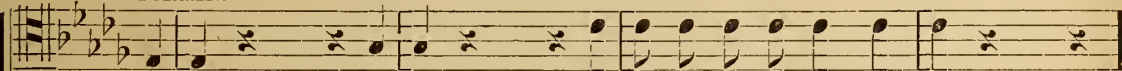


And wakes the wood - land far a - way, In his notes of hap - py song.

It makes the hour of clos - ing day, So... sweet and dear to me.



REFRAIN.



Oh, list, Oh, list, Oh, list-en to the whip-poor-will, Whippoorwill, whippoorwill, whippoorwill,



Oh, list, Oh, list, Oh, list-en to the whip-poor-will,



Oh, list, Oh, list, Whippoorwill, whippoorwill, whippoorwill, whippoorwill.



Oh, list, Oh, list, Whippoorwill, whippoorwill, whippoorwill, (whippoorwill.)



CLOVER MAHAN.

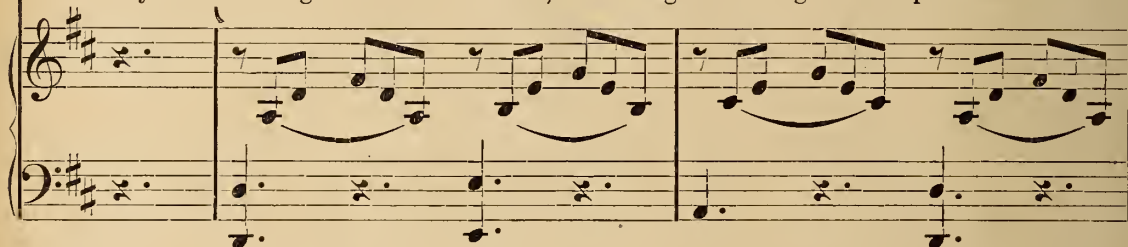
(Dedicated to the Perry Family, Beloit, Kan.)

O. S. GRINNELL.

PRELUDE.



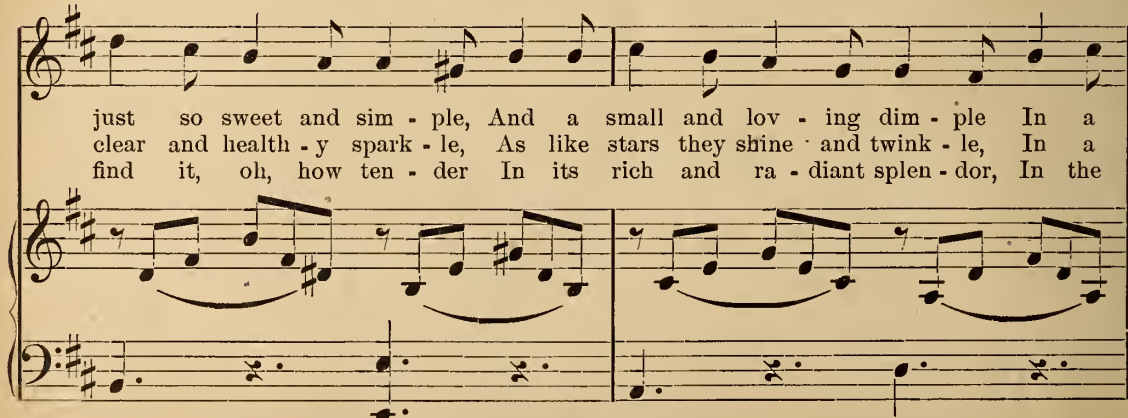
1. If there's an - y thing that's neat, If there's an - y thing that's sweet, If there's
 2. If there's aught that's ver - y queer, If there's aught that's ver - y dear, If there's
 3. If you're look - ing for a treas - ure, Something that will give more pleasure Than the



an - y thing that's pre - cious in the broad fair land, It is
 aught that's ver - y ten - der 'neath the calm blue skies, It's the
 per - fume - la - dened breez - es of the fair and sun - ny South, You can



just so sweet and sim - ple, And a small and lov - ing dim - ple In a
 clear and health - y spark - le, As like stars they shine and twink - le, In a
 find it, oh, how ten - der In its rich and ra - dian - t splen - dor, In the



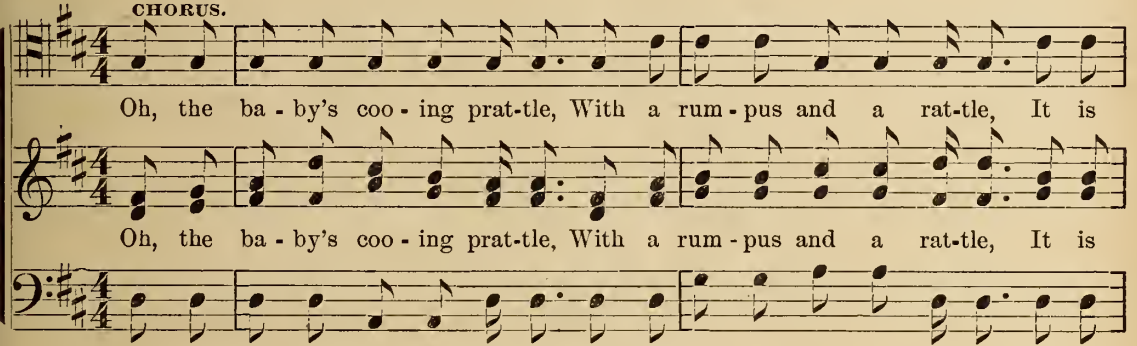
The Baby's Cooing Prattle.

75

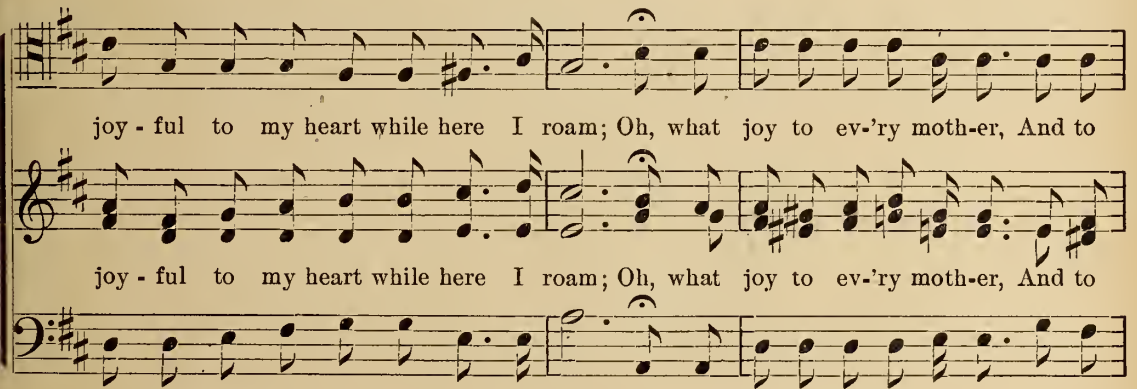


ba - by's plump and ti - ny, Soft and ro - sy lit - tle hand.
 ba - by's laugh - ing, hap - py, Wise and won - drous lit - tle eyes.
 pure and per - fect jew - el Of a ba - by's lit - tle mouth.

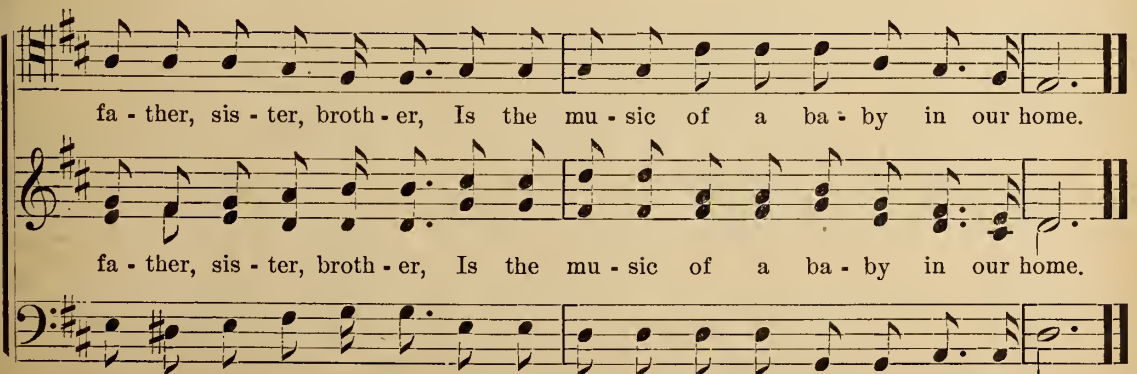
CHORUS.



Oh, the ba - by's coo - ing prat - tle, With a rum - pus and a rat - tle, It is
 Oh, the ba - by's coo - ing prat - tle, With a rum - pus and a rat - tle, It is



joy - ful to my heart while here I roam; Oh, what joy to ev - 'ry moth - er, And to
 joy - ful to my heart while here I roam; Oh, what joy to ev - 'ry moth - er, And to



fa - ther, sis - ter, broth - er, Is the mu - sic of a ba - by in our home.
 fa - ther, sis - ter, broth - er, Is the mu - sic of a ba - by in our home.

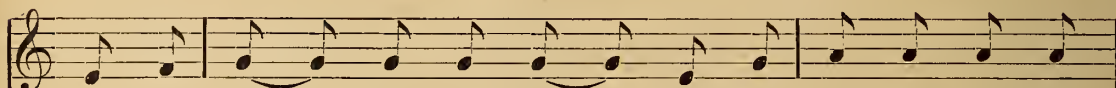
THE SONG OF ALL SONGS.

J. M. W.

(COMIC. GOOD FOR CONCERT.)

J. M. WATERMAN.

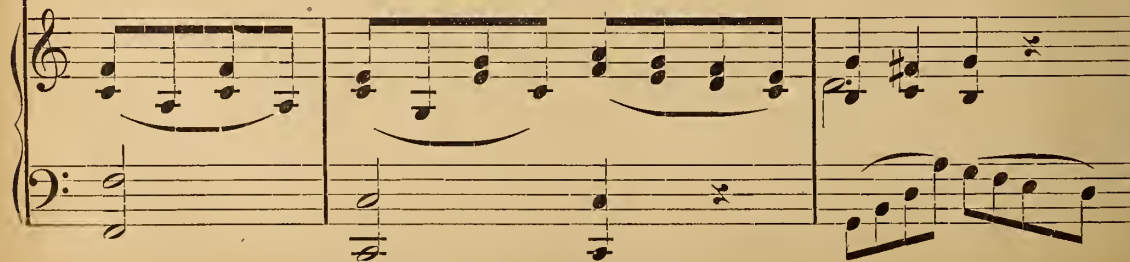
PRELUDE.

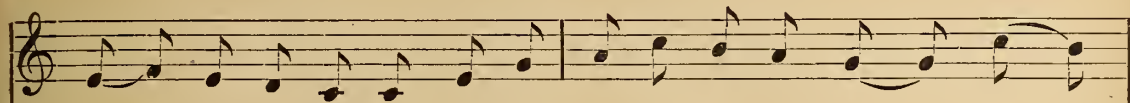


1. "In the sweet bye and bye," "When the swal - lows home-ward
2. "When this cru - el war is o - ver," "Take me back to home and
3. "Could I teach a night - in - gale" "Yank-ee doo - dle," "Lo - ra
4. "Oh, the naught - y, naught - y men," "We shall know each oth - er
5. "Pat Mal - loy," "My war - rior bold," "Will you love me when I'm
6. "John Brown" "Swinging on the gate," "Two bad men," "Too late—too
7. "Ro - sa - lie," and "Dar - ling Cloe," "Kiss me quick and let me

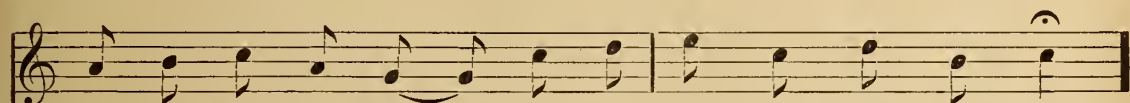


- | | | | | |
|-----------|---|------------------------|-------------------|------------|
| fly," | "My | lit - tle wife and I," | "Ba - by mine," | "With her |
| moth-er," | "Thou hast learned to loved an - oth-er," | "Black-eyed Sue," | "When the | |
| Vale," | "Old Grimes rid - ing on a rail," | "Home a - gain," | "Ben Bolt" | |
| then," | "When the ros - es bloom a - gain," | "Peek - a - boo," | "O I | |
| old," | "Sil - ver threads a - mong the gold," | "Not for Joe," | "When the | |
| late," | "I saw E - sau kiss - ing Kate," | "Just once more," | "Dai - sy | |
| go," | "Home, sweet home," | "Whoa, Emma, whoa," | "Auld Lang Syne," | "Dix - ie" |





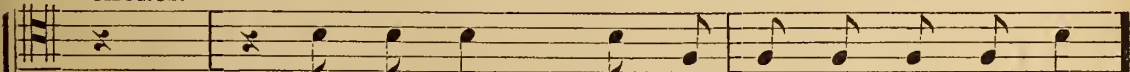
jock - ey hat and feath - er," "What care we for wind or weath - er," "We are
 leaves be - gin to fall," "Oh, I hear the an - gels call," "O - -
 "Walking down Broad - way," "An - nie Lisle" and "Nel - lie Gray," "When the
 miss you, Nel - lie Moore," "There is crape up - on the door," "Loved ones
 mists have cleared a - way," "In the twi - light cold and gray," "That young
 Dean" and "Old Zip Coon," "An - nie Lau - rie," Bon - ny Doon," "Roy's wife"
 "Bridg - et Don - o - hue," "There is noth - ing else to do," So "Fare -



grow - ing old to - geth - er," "Soon we'll climb the gold - en stair."
 ver the gar - den wall," "Does your moth - er know you're out?"
 band be - gins to play," "El - sie dear," "Rock me to sleep."
 on - ly gone be - fore," "Shoo fly," "Hoop - te - do - den - doo."
 man a - cross the way," "Put me in my lit - tle bed."
 "Up in a bal - loon," "Oh, it's naught - y, but it's nice."
 well, fare - well to you," "Old log cab - in in the lane."



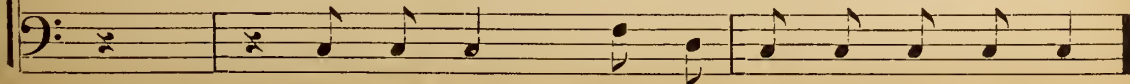
CHORUS.



We will sing, we will sing a song of songs,
 We will sing..... a song of all songs,



We will sing, we will sing a song of songs,



The Song of All Songs.

We will sing, we will sing a song of songs,
 We will sing..... a song of all songs,

We will sing, we will sing a song of songs,

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The first staff has a whole rest followed by eighth notes. The second staff has a whole rest followed by eighth notes. The third staff has a whole rest followed by eighth notes. The lyrics are written below the staves.

We will sing, we will sing, we will sing a song of songs;
 We will sing..... a song of all songs,
 We will sing, we will sing, we will sing a song of songs;

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The first staff has a whole rest followed by eighth notes. The second staff has a whole rest followed by eighth notes. The third staff has a whole rest followed by eighth notes. The lyrics are written below the staves.

Rit.
 Oh, list - en to the song of songs, song of songs.
 Oh, list - en to the song of songs, (song of songs.)

This system consists of three staves. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music is in 4/4 time. The first staff has a whole rest followed by eighth notes. The second staff has a whole rest followed by eighth notes. The third staff has a whole rest followed by eighth notes. The lyrics are written below the staves.

CHIMING BELLS.

79

C. M. B.

C. M. BABCOCK, M. D.

Legato. m

1. The bells, the bells are ring - ing Sweet sounds that charm the day;
2. They ring the dawn of morn - ing,—Glad her - alds of the light,
3. Like an - gel - voic - es call - ing, From lands all bright and fair;

They sing the birth of Je - sus, Who in a man - ger lay.
And in the ev - 'ning sing - ing, Pro - claim the com - ing night.
They ring a Fa - ther's bless - ing, And sing His gra - cious care.

CHORUS.

Those chim - ing bells, sweet chim-ing bells, They ring, they sing of the

day, And the home..... so far..... a - way.
And the home, the home so far..... a - way.

And the home..... so far a - way.

THE VOICE OF THE FLOWERS.

(DUET FOR SOPRANO AND ALTO.)

J. S. F.

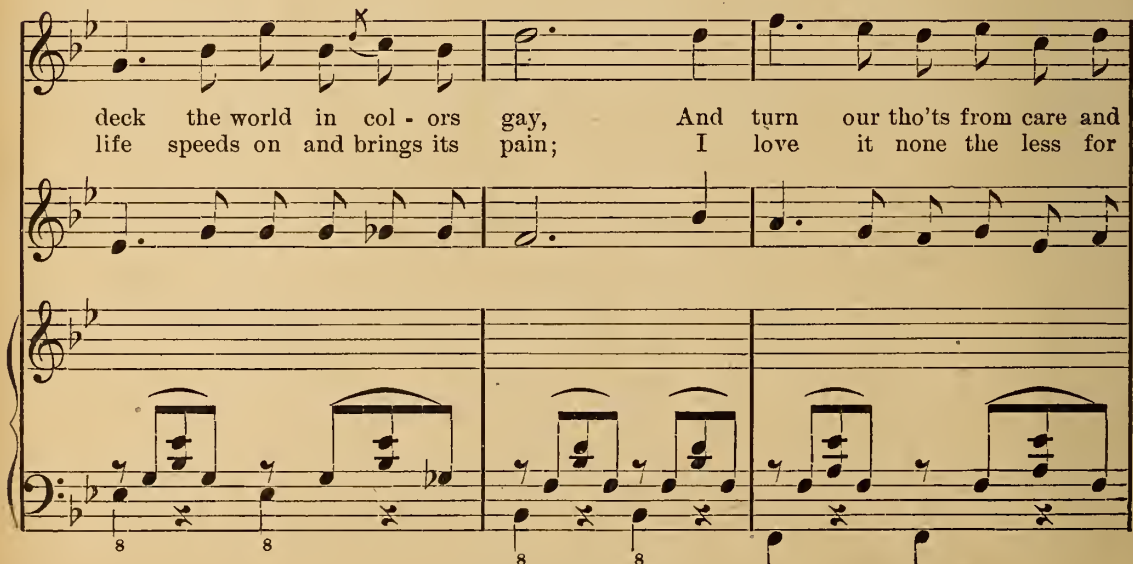
J. S. FEARIS.



1. How fresh and fair the love - ly flow'rs, That
 2. The Au - tumn comes with chill-ing winds, And



deck the world in col - ors gay, And turn our tho'ts from care and
 life speeds on and brings its pain; I love it none the less for



pain, In their per - sua-sive, si - lent way;
 that, I love the flow'rs that still re - main;

8 8

I love to wan - der where they grow, And let them chide my care a -
 The frosts have come, the flow'rs must go To sleep a-while with-in the

way, As to my still com-plain-ing heart, Each
 clay; But as they droop their dy - ing heads, Each

The Voice of the Flowers.

smil - ing blos-som seems to say: Re - joice! this is the spring of
fad - ing flow - er seems to say: So may the grim de-destroy-er

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note, and then a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands, with some octaves indicated by the number '8'.

life, No heart so young should e'er be sad; The
come, And fell thee in thy youth's bright bloom; But

The second system continues the vocal melody and piano accompaniment. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment features a steady rhythmic pattern with chords and moving lines, also marked with octaves.

Rall.
world is full of hope and joy, And life's be - fore thee, then be
thou, like us, shall con-quer death, And rise in beau - ty from the

Rall.

The third system concludes the piece with a 'Rall.' (Ritardando) marking. The vocal melody features a descending line of eighth notes. The piano accompaniment also slows down, with chords and moving lines in both hands, marked with octaves.

glad. Speak on, O love - ly flow'rs, There's
tomb. Speak on, O fad - ing flow'rs, Thy

Speak on, speak on, O love - ly flow'rs, speak on, There's
Speak on, speak on, O fad - ing flow'rs, speak on, Thy

8 8 8 8 8

com - fort in thy si-lent voice; Thy mis - sion here has
fi - nal message give to me, Of fair - er worlds than

com - fort in thy si-lent voice; Thy mis - sion here, thy
fi - nal message give to me, Of fair - er worlds, of

8 8 8 8

been To make a sad-dened heart re - jice.
ours, And life thro' all e - ter - ni - ty.

mis-sion here has been To make a sad-dened heart re - jice.
fair - er worlds than ours, And life thro' all e - ter - ni - ty.

8 8 8

Rall.

DEXTER SMITH.

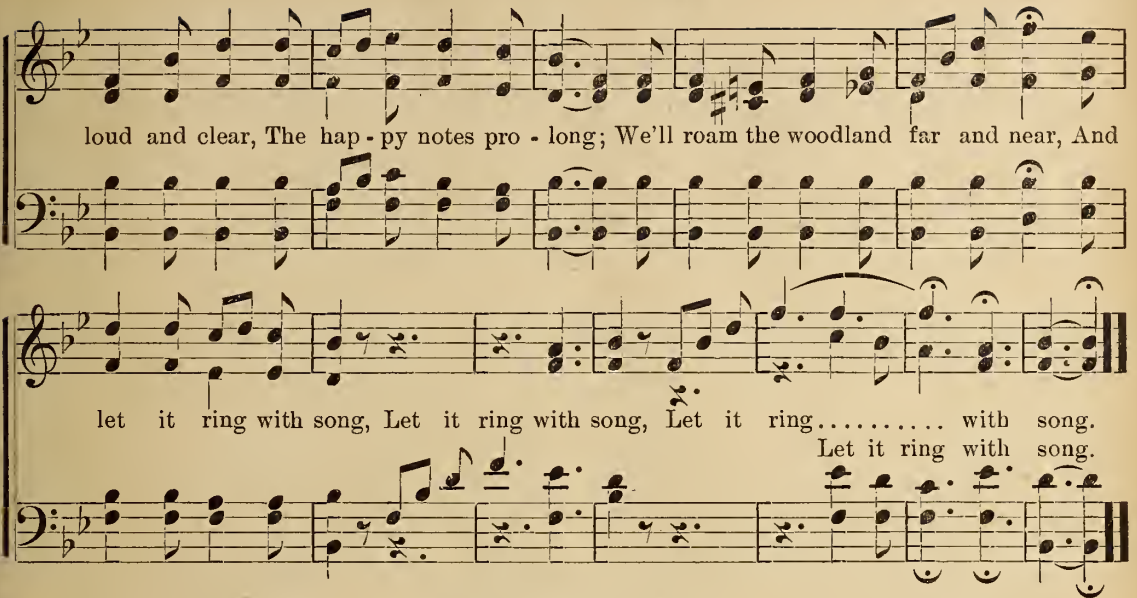
J. S. FEARIS.

1. On ros - y wings the sum-mer comes, A creat - ure young and fair, While
 2. The gen - tly mov - ing breeze is sweet, With fra-grance of the flow'rs; No
 3. The rob - in ech - oes her sweet voice, The clo - ver nods his head; The

by her-side the wild bee hums, And blossoms deck her hair. With hap - py songs of
 oth - er sea - son so com-plete, As sum-mer's gold - en hours. The fair - est sea - son
 meadow dons a robe of green, With dai-sies thick - ly spread. The bab-bling brook-let

mirth and glee, We'll wel - come her right joy - ful - ly, And bid all sor - row
 of the year, She brings to ev - 'ry heart good cheer; We'll all be glad while
 joins the song, And laughs and danc - es all day long; The sum-mer's fair, and
 A - way,

A - way,
 from us flee, We'll bid all sor - row from us flee;
 sum - mer's here, We'll all be glad while sum - mer's here; } So swell the cho - rus
 we are young, The sum - mer's fair and we are young; }

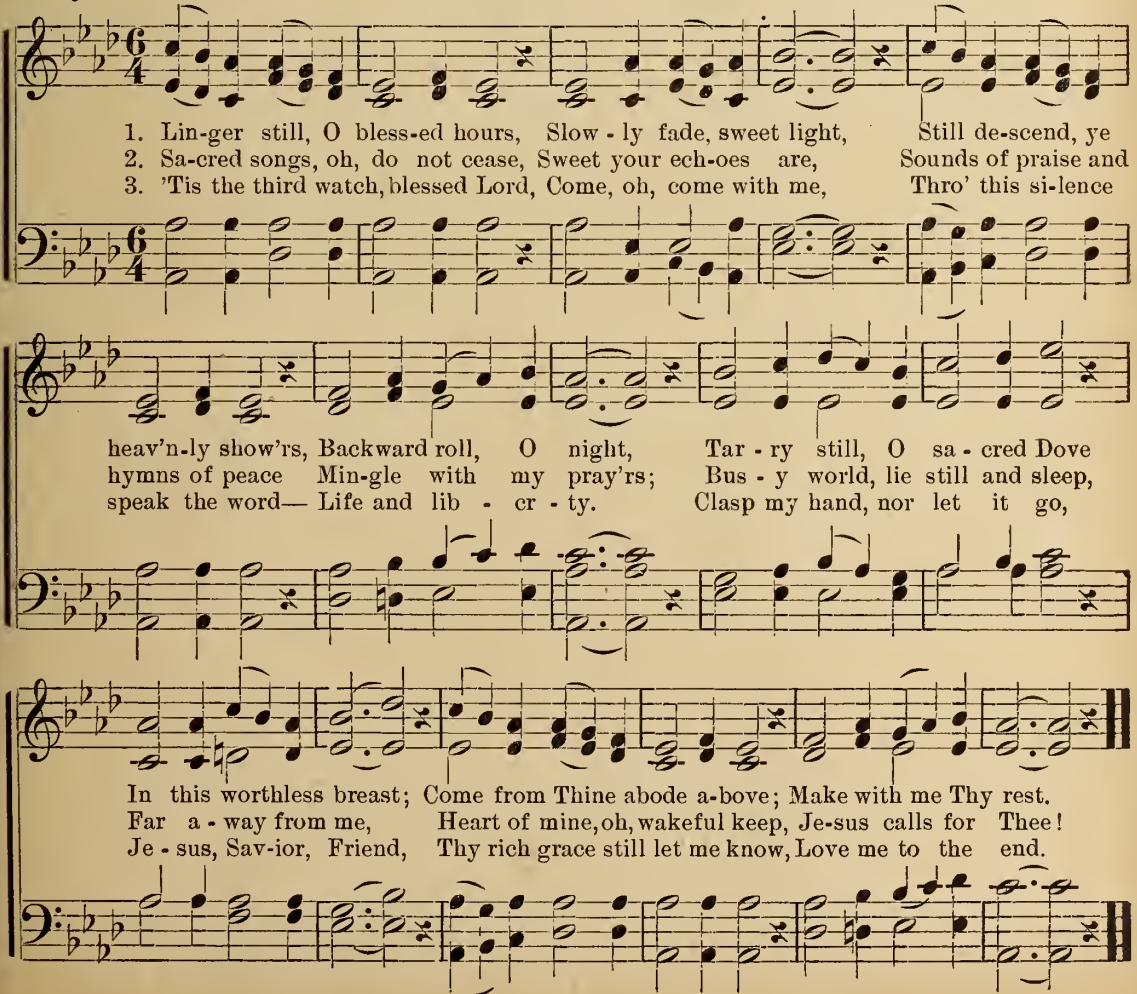


loud and clear, The hap - py notes pro - long; We'll roam the woodland far and near, And
 let it ring with song, Let it ring with song, Let it ring..... with song.
 Let it ring with song.

JULIA A. SHEARMAN.

LINGER STILL.

W. IRVING HARTSHORN.



1. Lin - ger still, O bless - ed hours, Slow - ly fade, sweet light, Still de - scend, ye
 2. Sa - cred songs, oh, do not cease, Sweet your ech - oes are, Sounds of praise and
 3. 'Tis the third watch, blessed Lord, Come, oh, come with me, Thro' this si - lence

heav'n - ly show'rs, Backward roll, O night, Tar - ry still, O sa - cred Dove
 hymns of peace Min - gle with my pray'rs; Bus - y world, lie still and sleep,
 speak the word— Life and lib - er - ty. Clasp my hand, nor let it go,

In this worthless breast; Come from Thine abode a - bove; Make with me Thy rest.
 Far a - way from me, Heart of mine, oh, wakeful keep, Je - sus calls for Thee!
 Je - sus, Sav - ior, Friend, Thy rich grace still let me know, Love me to the end.

THE NIGHTINGALE.

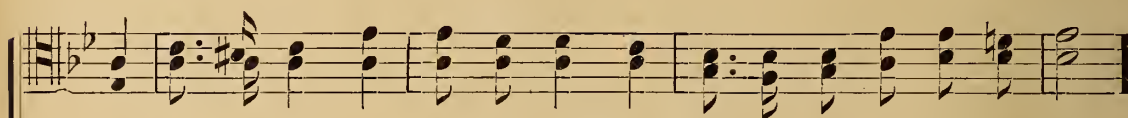
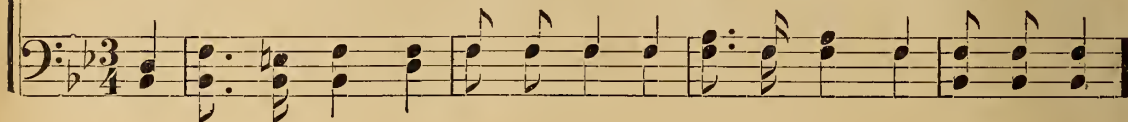
(MALE QUARTET.)

Mrs. FELICIA HEMANS.

A. BEIRLY.



1. When twi-light's gray and pen - sive hour, The low breeze brings, and shuts the flow'r,
2. At that calm hour, so still, so pale, A-wakes the tune - ful night - in - gale,
3. O God of heav - en, thus when day, With all its cares has passed a - way,



And bids the lone - ly ev-'ning star Shine forth in beau - ty from a - far;
 And from a her - mit - age of shade, Fills with her voice the for - est glade;
 And si - lent hours waft peace on earth, And hush the loud - er strains of mirth;



When ev-'ning ros - es ope to shed Soft fra-grance round her grass - y bed,
 And sweet - er far that gen - tle voice, Than all which thro' the day re-joice;
 Thus may sweet songs of praise and pray'r, To thee my spir - it's of-f'ring bear;

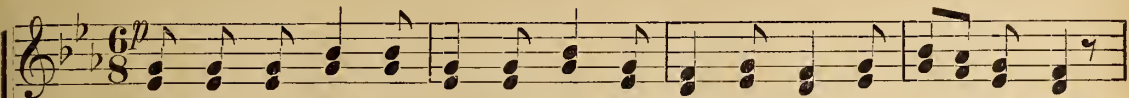


Where glow-worms in the wood-walk light, Their lamps to cheer the trav'-ler's sight.
 And still shall bard and wan-d'r'er love The twi-light mu - sic of the grove.
 Yon star my sig - nal set on high, For ves - per hymns that nev - er die.



THOS. MOORE.

A. BEIRLY.



1. Faint-ly as tolls the ev-'ning chime Our voic - es sing, our oars keep time;
2. Why should we yet our sail un - furl? There's not a breath the waves to curl;
3. O - ver the tide this trembling moon Shall see us float o'er sur - ges soon;



Soon as the woods on shore look dim, We'll sing our part - ing hymn.....
But when the wind blows off the shore We'll quick-ly rest our oar.....
Saint of this green isle, hear our pray'r; Oh, grant a fav - 'ring air.....

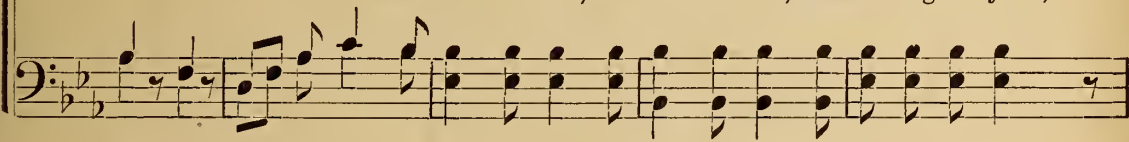
Then row,



Then



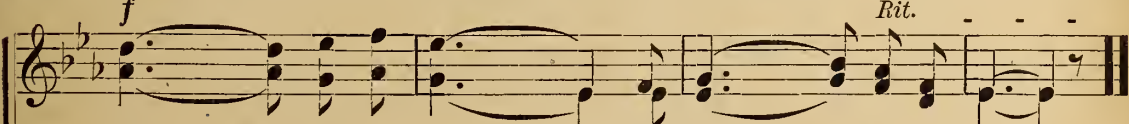
Row, row broth-ers, row, The tide..... runs fast,.... There's dan - ger be-
The tide runs fast, the tide runs fast, There's danger beyond,



row,



yond,..... And day - light is past,..... There's
dan - ger be - yond, Day-light is past, day-light is past, There's



dan - ger be - yond,..... And day - light is past.
dan-ger be-yond, dan - ger be-yond, And daylight, yes, daylight is past.



MY FATHER'S COMICAL MULE.

(FOR MALE VOICES.)

Words by ORLANDO.

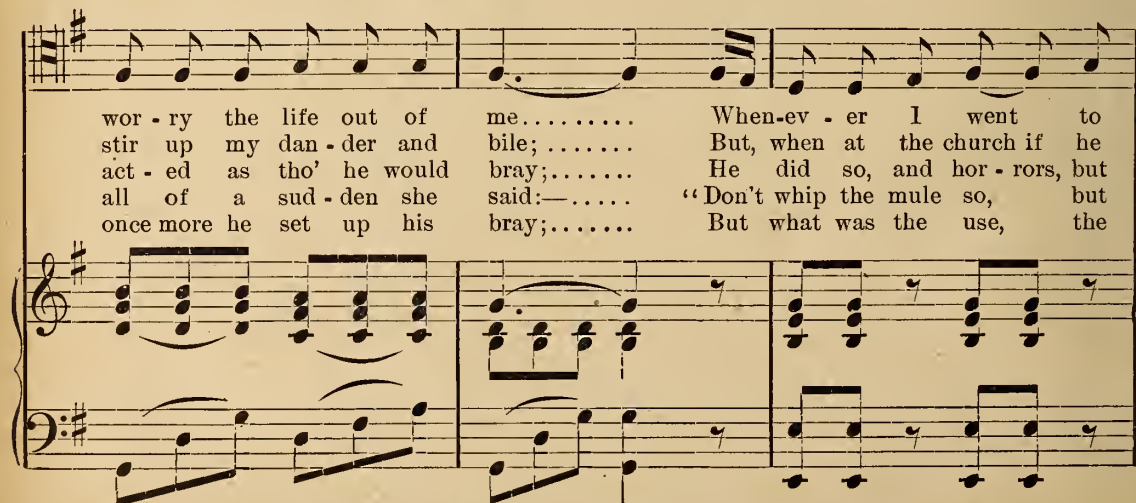
O. S. GRINNELL.



1. My fa - ther, he kept a com - i - cal mule, As fun - ny as
 2. To church I would go with this com - i - cal mule; You'd think by his
 3. While rid - ing one day with my la - dy love fair, I plucked up my
 4. I tell you I thought my hour had come; My heart it was
 5. But vis - ions of bliss were fill - ing my soul, My sens - es were



ev - er could be, So do - cile at times, but oft - en so bad, To
 act, all the while, . . . That nev - er a bray he'd of - fer to make To
 courage to say:— "I love you, my dear," I looked at the mule, He
 heav - y as lead; . . . But swift - ly we rode in si - lence a - long, When
 fly - ing a - way, . . . When back flew the ears of that com - i - cal mule, And



wor - ry the life out of me When - ev - er I went to
 stir up my dan - der and bile; But, when at the church if he
 act - ed as tho' he would bray; He did so, and hor - rors, but
 all of a sud - den she said:— "Don't whip the mule so, but
 once more he set up his bray; But what was the use, the

sta - ble or stall He'd set up a com - i - cal bray;..... He'd
hap - pen to see A car-riage and horse pass-ing 'long,..... He'd
was - n't I mad, She laughed at the com - i - cal mule,..... And
place your arm there"—What fol-lowed I scarce-ly do know,..... The
sto - ry was told To Mol - ly so close by my side,..... And

tr. 8va.

wig - gle his ears, and lift up his voice, A won - der - ful com - i - cal way....
toss up his head and throw back his ears, And set up his com - i - cal song....
said not a word, but "ha-ha'd" a-way, And did-n't I feel like a fool....
lines to my side, dropped sudden-ly down, "Twas foolish," she said, "to act so."....
what did I care for that mulish "aw, aw," For now she will soon be my bride...

CHORUS.

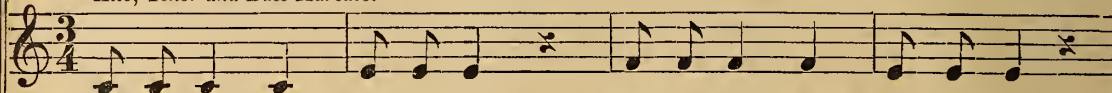
My fa-ther's com-i - cal mule,..... As fun-ny as ev - er you saw;.....
My fa-ther's com-i - cal, com-i - cal mule, As fun-ny as ev - er, as ev - er you saw;

He'd wig - gle his ears, and lift up his voice, Aw - ee aw.....
Aw - ee aw - ee aw - ee aw.

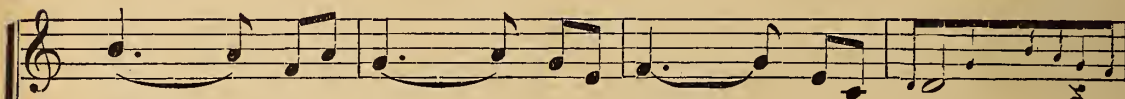
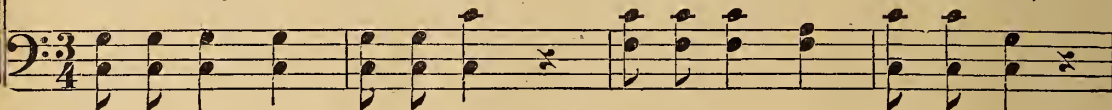
R. EARLE.



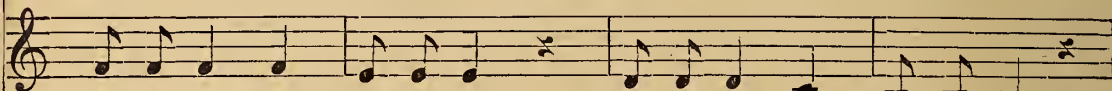
1. From..... the cross..... up - lift - - ed high,
 2. "Spread... for thee,... .. the fes - - tal board,
 3. "Soon..... the days..... of life..... .. shall end,

Alto, Tenor and Bass Marcato.

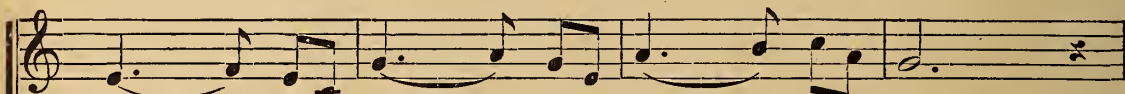
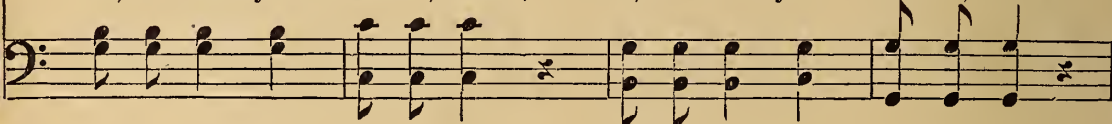
1. From the cross up - lift - ed high, From the cross up - lift - ed high,
 2. Spread for thee, the fes - tal board, Spread for thee, the fes - tal board,
 3. Soon the days of life shall end, Soon the days of life shall end,



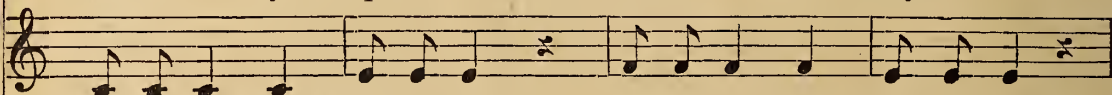
Where..... the Sav - - ior deigns..... to die,
 See,..... with rich - - est boun - - ty stor'd;
 Lo,..... I come— your Sav - - ior, Friend!



Where the Sav - ior deigns to die, Where the Sav - ior deigns to die,
 See, with rich - est boun - ty stor'd, See, with rich - est boun - ty stor'd;
 Lo, I come—your Sav - ior, Friend, Lo, I come—your Sav - ior, Friend!



What..... me - lo - - dious sounds..... we hear,
 To..... thy Fa - - ther's bo - - som press'd
 Safe..... your spir - - it to..... con - vey



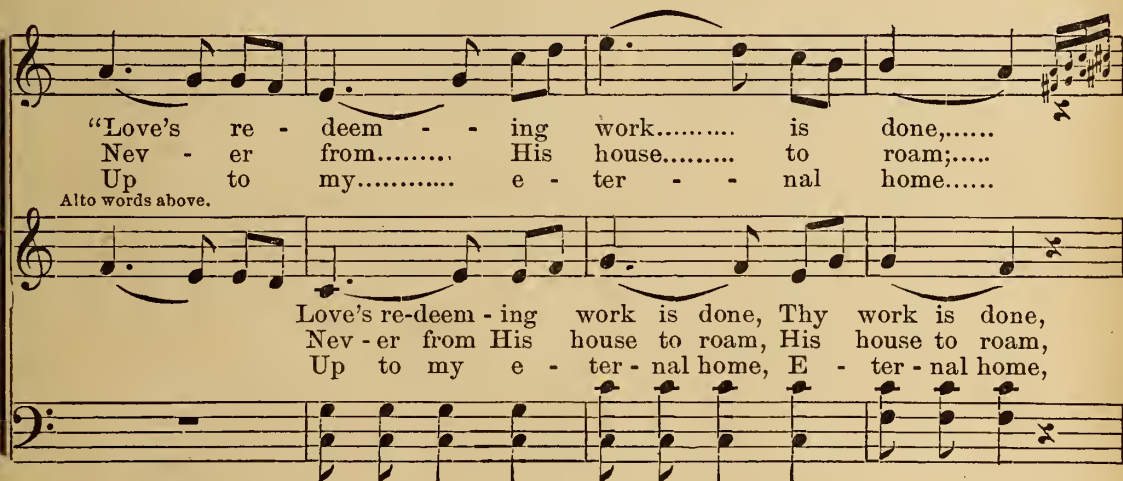
What me - lo - dious sounds we hear, What me - lo - dious sounds we hear,
 To thy Fa - ther's bo - som press'd, To thy Fa - ther's bo - som press'd
 Safe your spir - it to con - vey, Safe your spir - it to con - vey





Burst - - ing on..... the rav - - ish'd ear,
 Thou..... shalt be a child..... con-fess'd,
 To..... the realms..... of end - - less day,

Burst-ing on the rav-ish'd ear, Burst-ing on the rav-ish'd ear,
 Thou shalt be a child con-fess'd, Thou shalt be a child con-fess'd.
 To the realms of end-less day, To the realms of end-less day.



"Love's re - deem - - ing work..... is done,.....
 Nev - er from..... His house..... to roam;....
 Up to my..... e - ter - - nal home.....

Alto words above.

Love's re-deem - ing work is done, Thy work is done,
 Nev - er from His house to roam, His house to roam,
 Up to my e - ter - nal home, E - ter - nal home,



Come,... and wel - - come, sin - - ner, come!"
 Come,... and wel - - come, sin - - ner, come!"
 Come,... and wel - - come, sin - - ner, come!"

Come, and wel - come, come and wel - come, sin - ner, come!"
 Come, and wel - come, come and wel - come, sin - ner, come!"
 Come, and wel - come, come and wel - come, sin - ner, come!"

BIRDIE BELL.

A. BEIRLY.

Moderato.


1. All the earth is clothed in white,
 2. All the bright, sweet blossoms sleep;
 3. O'er the ice we swift-ly glide,

1. All the earth..... is clothed in white,..... What a
 2. All the bright,..... sweet blos-soms sleep,..... 'Tis a
 3. O'er the ice..... we swift-ly glide,..... Hand in



What a fair and wondrous sight! Oh! it fills
 'Tis a sleep both long and deep, Not till spring
 land in hand and side by side, Life is bright,

fair..... and wondrous sight!..... Oh! it fills..... us with de -
 sleep..... both long and deep,..... Not till spring..... again they'll
 hand..... and side by side,..... Life is bright,..... and love our



us with de - light, As up-on the scene we gaze;
 a - gain they'll peep From their chilled and hid - ing - place;
 and love our guide, And our hearts with pleas-ure beat;

light,..... As up-on..... the scene we gaze;.....
 peep..... From their chilled and hid-ing - place.....
 guide,..... And our hearts..... with pleasure beat;.....

Spirited.

Hear the mer - ry sleigh - bells ring, And ex - ult - ant voic - es sing,

But there's many a spark - ling gem In old win - ter's di - a - dem,
Glad - dest sea - son of the year, Bring - ing hap - pi - ness and cheer,

"Hoar - y Win - ter now is king, Wel - come glad we raise!"

Oh! the frost - sprite gath - ered them That rare crown to grace,
On the frost - y air so clear Sound the bells so sweet!

COME, THOU ALMIGHTY KING.

F. GIARDINI.

1. Come, Thou Al - might - y King, Help us Thy name to sing, Help us to praise:
2. Come, Thou in - car - nate Word, Gird on Thy might - y sword; Our prayer at - tend,

{ Fa - ther! all - glo - ri - ous, } Come, and reign o - ver us, An - cient of Days!
{ O'er all vic - to - ri - ous, }
{ Come, and Thy peo - ple bless, } Spir - it of ho - li - ness, On us de - scend.
{ And give Thy word suc - cess, }

LAST NIGHT.

HALFDAN KJERULF.
Arr. by A. BEIRLY.*Sing with expression.*

1. Last night the night-in-gale woke me, Last night when all was still,
 2. I think of you in the day time, I dream of you by night,
 3. O think not I can for-get you; I could not tho' I would.

1. It
 2. I
 3. I

It sang in the gold-en moon-light, From out the
 I wake, and would you were here love, And tears are
 I see you in all a-round me, The stream, The

sang in the gold-en moon-light, From out the
 wake, and would you..... were here, love, And tears are
 see you in all..... a-round me, The stream, the

wood-land hill..... I o-pen'd my win-dow so
 blinding my sight,.... I hear a low breath in the
 night, the wood,.... The flow-ers that slum-ber so

I o-pen'd my win-dow so gen-
 I hear a low breath in the lime-
 The flow-ers that slum-ber so gen-

wood-land hill..... I o-pen'd my
 blinding my sight,.... I hear a low
 night, the wood,.... The flow-ers that

gen - - - tly; look'd on the dew, And oh! the
lime - - - tree, float - ing thro' And oh! the
gen - - - tly, I look'd on the dream - ing dew,
tree, The wind is float - ing thro';
tly; The stars a - bove the blue,
win - dow, so gen - - - tly; look'd on the dew, And oh! the
breath in the lime - - - tree, float - ing thro' And oh! the
slum - ber so gen - - - tly, a - bove the blue, Oh! heav'n it -

Rit. to close.

bird, my dar-ling, Was sing-ing, was sing-ing of you, of you...
night, my dar-ling, Is sigh-ing, is sigh-ing for you, for you...
self, my dar-ling, Is pray-ing, is pray-ing for you, for you...

COME UNTO ME.

(CHANT.)

- 1 Come unto me, all ye that labor and are | heavy- | laden, || and | I will | give you | rest.
- 2 Take my yoke upon you, and learn of me; for I am meek and | lowly - in | heart: || and ye shall find | rest - unto | your - | souls.
- 3 For my yoke is easy, and my | burden - is | light, || for my yoke is easy, | and my | burden - is | light.
- 4 And the Spirit and the Bride say, Come. And let him that | heareth, - say, | Come. || And let him that is athirst come; and whosoever will, let him take the | water of | life - | freely. A - | men.

E. R. LATTI.

ALFRED BEIRLY

Andantino.

Piano introduction in B-flat major, 4/4 time. The piece begins with a forte (*f*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line. The tempo is marked *Andantino*. The introduction concludes with a *rall.* (rallentando) marking.

m

1. On - ly a dream of the
 2. On - ly a dream of the
 3. On - ly a dream of the

Piano accompaniment for the first vocal line. It features a melody of eighth notes in the right hand and a bass line of eighth notes in the left hand. The tempo is marked *p Tempo.* (piano tempo).

old home, Bring - ing a thrill to my heart;
 old home, And of the joys that I know;
 old home, On - ly a vi - sion most fair;

Piano accompaniment for the second vocal line. It continues the melody from the first line, with the right hand playing a series of chords and the left hand providing a steady bass line. The piece concludes with a final chord in the right hand.

Soon it will fade from my spir - it, Caus - ing the sad tears to
 Par - ents, and broth - ers and sis - ters, Oh, how they crowd on my
 Oh, for the days of my child - hood, Free from the bur - den of

start. Oh! what a beau - ti - ful vi - sion,
 view; Once more their soft tones are o'er me,
 care; Wel - come thou beau - ti - ful vi - sion,

Bright as the stars of the sea, Oft in the ev' - ning of
 Once more their sweet smiles I see, As in the days of my
 Bright as the stars of the sea, Wel - come thou ev' - ning of

My Dear Old Home.

si - lence Kind - ly ap - pear - eth to me.....
 child - hood, Sweet - ly ap - pear - ing to me.....
 si - lence. Bring - ing the old home to me.....

f CHORUS.

On - ly a dream, on - ly a dream, Bright is the vi - sion, the
 On - ly a dream, on - ly a dream, Bright is the vi - sion, the

Repeat Chorus pp.

vi - sion I see; On - ly a dream of the see;.....
 vi - sion I see. On - ly a dream of the

Cres. *Rit.*

old, old home, Kind - ly ap - pear - eth, ap - pear - eth to me. to me.....
 old, old home, Kind - ly ap - pear - eth, ap - pear - eth to me. to me.....

OFT IN THE STILLY NIGHT.

99

Andantino.

MOORE.

1. Oft in the still - y night, Ere slum - ber's chain has bound me,
 2. When I re - mem - ber all The friends, so link'd to - geth - er,
D. C.—Thus, in the still - y night, Ere slum - ber's chain has bound me,

Fond mem - 'ry brings the light Of oth - er days a - round me.
 I've seen a - round me fall, Like leaves in win - try weath - er.
Sad mem - 'ry brings the light Of oth - er days a - round me.

The smiles, the tears, Of boy - hood's years, The words of love then
 I feel like one Who treads a - lone Some ban - quet hall de -

spok-en; The eyes that shone, Now dimm'd and gone, The cheerful hearts now bro - ken!
 sert - ed, Whose lights are fled, Whose garland's dead, And all but he de - part - ed.

ROUND.

Sing three times.

1 We love cold wa - - ter, 2 We love cold wa - - ter,
 3 We love cold wa - - ter, 4 And we'll drink it while we live....

GREETING GLEE.

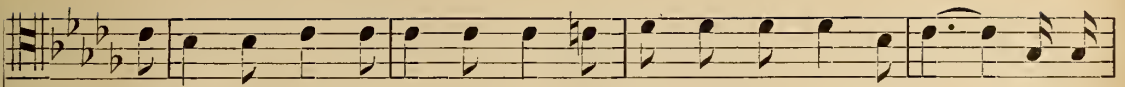
ORLANDO.

O. S. GRINNELL.

First system of the musical score. It consists of three staves: a soprano staff, a vocal staff, and a bass staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The lyrics are: "We come, We come with our songs to - night, We come,...."

Second system of the musical score. It consists of three staves: a soprano staff, a vocal staff, and a bass staff. The lyrics are: "We come, We come with our songs to - night; We come,...."

Third system of the musical score. It consists of three staves: a soprano staff, a vocal staff, and a bass staff. The lyrics are: "We come, We come, we come with our songs to - night, To - night,.... to - night,.... We come with our songs to - night, We come, we come,"



Greeting Glee.

Tra, la, tra, la, la, la, Tra, la,

Tra. la, tra, la, la, la, Tra, la,

O'er the hills and mount-ain rills, From the plain and mount-ain

tra, la, la, la, Tra, la, tra, la, la, la, Tra, la,

tra, la, la, la, Tra, la, tra, la, la, la, Tra, la,

height, When the wak-ing song-bird trills, We come with our mu-sic

tra, la, la, la, Tra, la, tra, la, la, la, Tra, la,

tra, la, la, la, Tra, la, tra, la, la, la, Tra, la,

bright, May our mer-ry greet-ing song Fill the soul with pure de-

tra, la, la, la, Tra, la, tra, la, la, la,

tra, la, la, la, Tra, la, tra, la, la, la,

light, Come and join the mer-ry throng, As we

Tra, la, tra, la, la, la;

Tra, la, tra, la, la, la; Tra, la, tra, la, tra, la, la, la,
welcome you here to - night;.....

Sing a song that's me - lo - dious and bright,.....

Sing a song..... me - lo - dious and bright, Tra, la, tra la, tra,
Sing a song that's me - lo - dious and bright,.....

Come and join in our dear - est de - light,.....

la, la, la, la, Come and join..... our dear - est de - light,
Come and join in our dear - est de - light,.....

Oh, come, one and all,.... Come join in our dear - est de - light.

Oh, come, one and all,.... Come join in our dear - est de - light.

f

We are for - est - ers free and bold, We

We are for-est-ers free and bold, We are for - est - ers free and bold, We

hunt the wild wolf to his hold, We've rent and tax - es free, We've

hunt the wild wolf to his hold, We've rent and tax - es free, We've

rent and tax - es free; At morn-ing light we track the roe, O'er hill and vale in

rent and tax - es free; At morn-ing light we track the roe, O'er hill and vale in

f

chase we go, A hunt-er's life for me!

chase we go, No tho't of pain or care we know, A hunt-er's life for me!

f *f* *ff* FINE.

No tho't of pain or care we know, A hunt - er's life for me!

No tho't of pain or care we know, A hunt - er's life for me!

OBLIGATO SOLO.

p CHORUS. *Staccato.* *pp*

A - way, then a -

A - way, a - way, we speed a - way, A - way, a - way, we

way,..... We know no tho't of fear,..... As sound-ing thro' the

speed a - way, We know no fear, no tho't of fear, As sound-ing thro' the

for - - est, The hunt-er's horn we hear;..... A-way, then a -

for - est glades, The horn, the hunt - er's horn we hear; A-way, a-way, we

The Merry Foresters.

way, We know no thought of fear, As

speed a - way, We know no fear, no thought of fear, As

The musical score consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with a long note on 'way', followed by eighth and quarter notes. The middle staff is also a treble clef with the same key signature, providing a harmonic accompaniment with eighth and quarter notes. The bottom staff is a bass clef with the same key signature, providing a low harmonic accompaniment with eighth and quarter notes.

sound - ing through the for - est glades, The hun - ter's horn we hear.

sound - ing through the for - est glades, The hun - ter's horn we hear.

The musical score consists of three staves. The top staff is a treble clef with a key signature of two flats. It features a melody with a crescendo leading to a forte (f) dynamic. The middle staff is a treble clef with the same key signature, providing a harmonic accompaniment. The bottom staff is a bass clef with the same key signature, providing a low harmonic accompaniment.

Out with the hounds at the break of day,

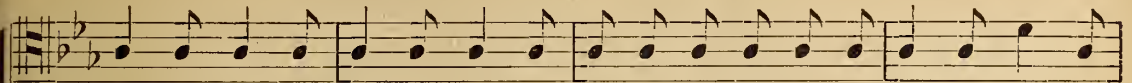
Out with the hounds at the break of day, Out at the break of day,

The musical score consists of three staves. The top staff is a treble clef with a key signature of two flats. It begins with a forte (f) dynamic. The middle staff is a treble clef with the same key signature, providing a harmonic accompaniment. The bottom staff is a bass clef with the same key signature, providing a low harmonic accompaniment.

Track - ing the deer as we speed a - way; As

Track - ing the deer as we speed a - way; Mer - ri - ly speed a - way; As

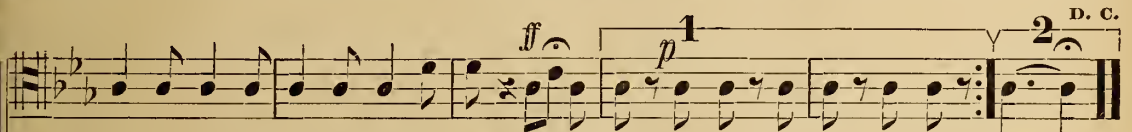
The musical score consists of three staves. The top staff is a treble clef with a key signature of two flats. It features a melody with a crescendo leading to a fortissimo (ff) dynamic. The middle staff is a treble clef with the same key signature, providing a harmonic accompaniment. The bottom staff is a bass clef with the same key signature, providing a low harmonic accompaniment.



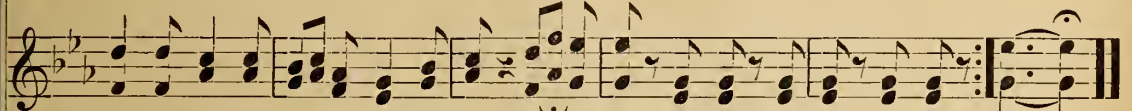
to the chase with laugh and song, We mer - ri - ly, mer - ri - ly speed a - long, As



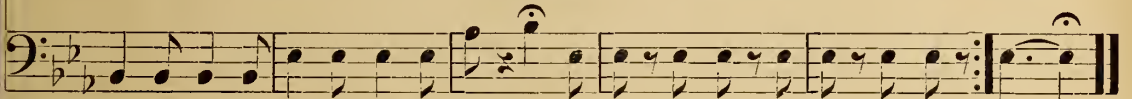
to the chase with laugh and song, We mer - ri - ly, mer - ri - ly speed a - long, As



o'er the hills at break of day, We now speed away; A - way, we speed a - way; way.



o'er the hills at break of day, We now speed a-way; A - way, we speed a-way; way.



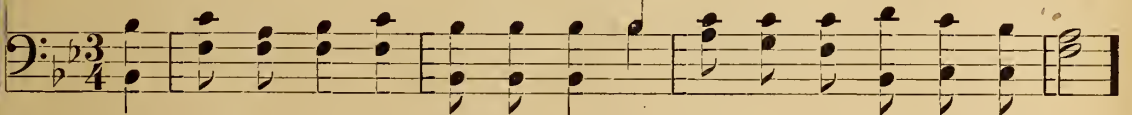
JUST WHEN THOU WILT.

FRANCES R. HAVERGAL.

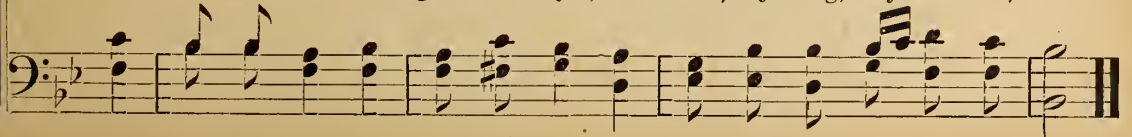
A. BEIRLY.



1. Just when Thou wilt, O Mas - ter, call, Or at the noon, or ev - 'ning fall,
2. Just when Thou wilt, O Sav - ior, come, Take me to dwell in Thy bright home!
3. Just when Thou wilt—Thy time is best—Thou shalt ap - point my hour of rest,
4. Just when Thou wilt!—no choice for me! Life is a gift to use for Thee;



Or in the dark, or in the light, Just when Thou wilt, it must be right.
 Or when the snows have crown'd my head, Or ere it hath one sil - ver thread.
 Marked by the Sun of per - fect love, Shin - ing un - chang - a - bly a - bove.
 Death is a hushed and glo - rious tryst, With Thee, my King, my Sav - ior, Christ!



WE'RE HOMEWARD BOUND.

Con Spirito.

GODFREY MARKS.

Arr. by O. S. G.

1. The wind is in the sail, The ship rides free, And with the fresh'ning gale,

2. The sail - or loves to roam The surg-ing wave; Tho' storm and dan - gers come,

3. And now we're speeding on With joy to view, The shore we long to see,

The image shows a page from a music book. At the top, the title "The Swallow" is written in a decorative, calligraphic font. Below the title, there are three staves of music. The first staff is a vocal melody in G major (one sharp) and 4/4 time, with lyrics underneath. The second and third staves are piano accompaniment, with the right hand on the second staff and the left hand on the third staff. The lyrics are: "We'll steer a - cross the sea; Then stow the anch - or, boys, And let her go, His heart is ev - er brave; From port to port he steers, So gai - ly, O! And lov - ing hearts so true; Then gai - ly trim the sail, While breez-es blow,". The music is written in a classic, early 20th-century style.

The Swallow

We'll steer a - cross the sea; Then stow the anch - or, boys, And let her go,

His heart is ev - er brave; From port to port he steers, So gai - ly, O!
And lov - ing hearts so true; Then gai - ly trim the sail, While breez-es blow,

Cres - - - *cen* - - - *do.* *ff*

With a stead - y.... and a read - y.... And a yo y'heave ho!....

With a stead - y.... and a read - y.... And a yo y'heave ho!....

With a stead - y.... and a read - y.... And a yo y'heave ho!....

SOLO. Bass.

With com - pass true..... and hearts as firm and brave, We'll
In climes a - - far..... new scenes and beau - ties rare,.... Would
Our prayer to - - night..... that heav'n our course will guide,... And

speed to - - night.... a - far up - on the wave,.... And
tempt to stay,.... where skies are ev - er fair;..... But
safe - ly bear,.... a - cross the bound - ing tide,.... And

nev - er a care may daunt,.... The sail - or knows no fear.....
nev - er a charm com - pares,.... His daunt - less heart to cheer, ...
nev - er a care may daunt,.... The sail - or knows no fear....

We're Homeward Bound.

As he thinks of home and loved ones fond - ly dear.....
 As he thought of home and loved ones fond - ly dear.....
 As he thinks of home and loved ones fond - ly dear.....

CHORUS.

We're homeward, homeward bound, Homeward, homeward bound; Fair winds are blow-ing,
 We're homeward bound, ... Homeward bound; ... Fair winds are blow-ing,
 homeward bound, homeward bound;

The ship now is go - ing, We're home - ward, home-ward bound, Home - ward,
 The ship now is go - ing, We're home - ward bound, Home - ward
 home-ward bound,

home-ward bound, Fair winds are blow - ing, We're home - ward bound,
 bound, Fair winds are blow - ing, We're home - ward bound.
 home-ward bound,

WAKE FROM THY DREAMING.

111

(MALE QUARTET.)

BIRDIE BELL.

RICHARD EARLE.

1. The fair moon is bath-ing The earth in her light, The stars in their

2. I pray thee, be - lov - ed, A - wake from thy sleep, For un - der thy

3. But lean from thy case-ment, The stars will lose grace, The moon, pale and

beau - ty Il - lu - mine the night; I list - en, en - rap - tured, To night - in - gale's

case - ment My vig - il I keep; The scent - la - den breez - es Are waft - ing to
queen - ly, Will hide her fair face: For - got - ten the mag - ic Of night - in - gale's

f REFRAIN.

lay, Yet from all these beau - ties Turn sad - ly a - way. Oh, wake from thy

thee Af - fec - tion's sweet mes - sage, Oh, hark to my plea. } Oh, wake from thy
lay, The charm of thy pres - ence Turns night in - to day. }

p dreaming, From slumber so deep; *f* The night-in-gale is warbling, "Awake from thy sleep!"

dreaming, From slumber so deep; The night-in-gale is warbling, "Awake from thy sleep!"

THE MORNING SONG.

(DUET FOR SOPRANO AND TENOR.)

ARTHUR J. LAMB.

GEO. SCHLEIFFARTH.

Moderato.

The piano introduction is in 3/4 time, key of B-flat major. It consists of four measures. The first measure is marked *mf*. The second measure is marked *Rit.* (Ritardando). The third measure is marked *p* (piano). The fourth measure is marked *p*. The melody is in the right hand, and the bass line is in the left hand.

Tenor sing upper melody.

The first vocal entry is in the tenor part, singing the upper melody. The piano accompaniment is in the right hand, and the bass line is in the left hand. The first measure is marked *p* (piano). The second measure is marked *p*. The third measure is marked *p*. The fourth measure is marked *p*. The melody is in the right hand, and the bass line is in the left hand.

I heard a song of birds this morn, So joy - ous, glad and free; It

The second vocal entry is in the tenor part, singing the upper melody. The piano accompaniment is in the right hand, and the bass line is in the left hand. The first measure is marked *mf* (mezzo-forte). The second measure is marked *mf*. The third measure is marked *mf*. The fourth measure is marked *mf*. The melody is in the right hand, and the bass line is in the left hand.

burst in sweet - ness with the dawn, It spoke of some new hope just born: To

The Morning Song.

113

Ritard.

live e - ter - nal - ly, To live e - ter - nal - ly; Of

f

Rit.

all the songs that e'er could be, That tru - ly was the song for me.

Rit.

f

Soprano. What was the song you heard, dear heart? What was the song you heard? It

TENOR.

p

rang with but one word, dear heart! It rang with but one word! What

Rit.

mf

mf

The Morning Song.

was the song you heard, dear heart? What was the song you heard? "Hope,"

mf

was the mag - ic word, dear heart, 'Twas 'hope,' that magic word.

Rit.

Rit.

mf DUET. Soprano and Tenor.

'Twas in a song of birds this morn So joy - ous, glad and free; It

p

did to life a pur-pose give, To live, to love, and love and live, Thro'

mf

The Morning Song.

115

Ritard.

all e - ter - ni - ty, Thro' all e - ter - ni - ty; The

f *mf* *Rit.*

great - est song that e'er could be, "Hope," tru - ly is the

song for me; . . . The great - est song that e'er could be, . . . "Hope,"

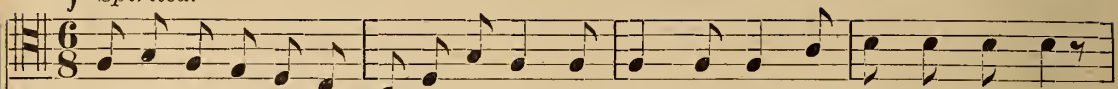
tru - ly is the song for me!

Rall.

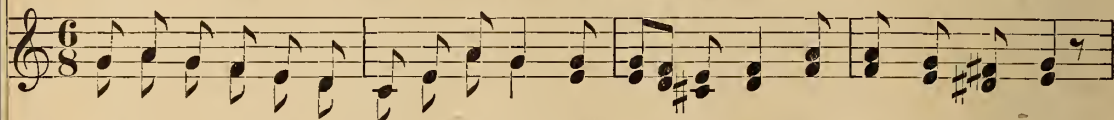
Colla voce. *f*

A. B.

A. BEIRLY.

f Spirited.

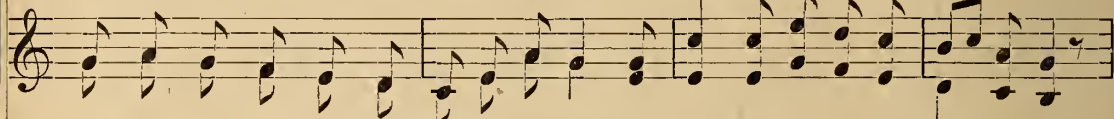
Now on the crest of the beau-ti-ful wave, We're sail - ing, sail - ing swift - ly and gay,



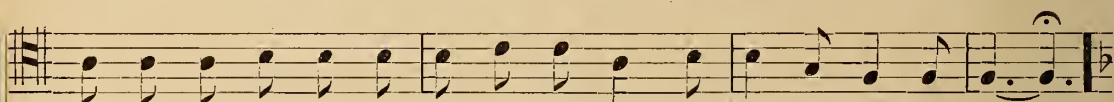
Now on the crest of the beau-ti-ful wave, We're sail - ing, sail - ing swift - ly and gay,



Light are our spir - its as on-ward we float, It drives all trouble and care a-way;



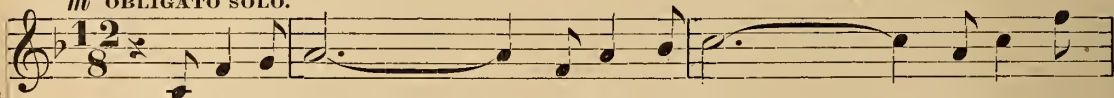
Light are our spir - its as on-ward we float, It drives all trouble and care a-way;



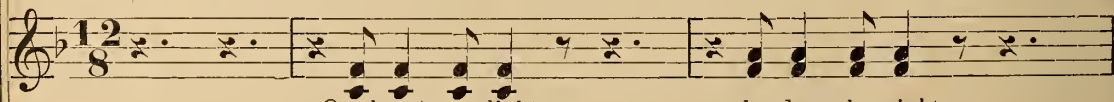
Light are our spir - its as on-ward we float, It drives all care a - way.



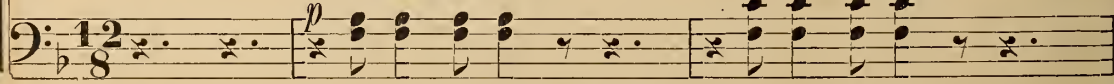
Light are our spir - its as on-ward we float, It drives all care a - way.

*m* OBLIGATO SOLO.

Our hearts are light, by day, by night, When we are



Our hearts are light, by day, by night,



on..... the wa - ters free,..... Now in our boat..... we swift - ly

When we are on the wa - ters free, Now in our boat

f float..... Far out up - on..... the sil - v'ry sea;.....

m we swift - ly float Far out up - on the sil - v'ry sea;

m DUO. Obligato.

Our hearts are light,..... by day, by night,..... When we are

p Our hearts are light, by day, by night,

on..... the wa - ters free;..... Now in our

When we are on the wa - ters free;

On Crested Wave.

f

boat..... we swift - ly float..... Far out up -

Now in our boat we swift - ly float

1

on..... the sil - v'ry sea,..... Now in our

Far out up - on the sil - v'ry sea,

2

Rit.

on..... the sil - v'ry sea.....

Far out up - on the sil - v'ry sea.

f Lively.

Light, light are our hearts, Light, light are our hearts, As o'er the sil - ver - y waves

Light, light are our hearts, Light, light are our hearts, As o'er the sil - ver - y waes

waves we float, the sil - v'ry waves we float; Joy, joy and de - light,

Joy, joy and de - light; We float, we float, We float in our gal-lant boat,

We float, we float, Swift o - ver the wa - ters we float, we float, Swift float, we float, Swift o - ver the wa - ters we float, we float, Swift float,

Rit. **ff**
o - ver the sil - ver - y, sil - ver - y waves We float in our gal - lant boat.

Moderato.

O. S. GRINNELL.

How beau - ti - ful, how

How beau - ti - ful up - on the mount - ains, How beau - ti - ful, how

m

beau - ti - ful, Are the

beau - ti - ful, How beau - ti - ful up - on the mount - ains, Are the

feet of Him that brings sal - va - tion, How beau - ti - ful,

feet of Him that brings sal - va - tion, How beau - ti - ful up - on the mount - ains,

How beau - ti - ful up - on the mount - ains, How beau - ti - ful up - on the

How beau - ti - ful up - on the mount - ains, How beau - ti - ful up - on the

Rit. Second time only.

mount - ains, Are the feet of Him that brings sal - va - tion.

mount - ains, Are the feet of Him that brings sal va - tion.

peace, That saith un - to

That pub - lish - eth peace, That pub - lish - eth peace,

ff Zi - on, That saith un - to Zi - on, Thy God reign - eth,
Zi - on, That saith un - to Zi - on, Thy God reign - eth,

Gracefully.

Thy God reign - eth!

Thy God reign - eth! The watchmen shall lift up their voic - es, Shall

Shall lift..... their

lift up their voices to - geth - er, Shall lift up their voices, their

voices, their voices and sing.

voices to - geth - er, Shall lift up their voices and sing.

The watch - men shall lift up their voices and sing, Shall

The watch - men shall lift up their voices and sing, Shall

lift up their voices and sing, For they shall see eye to eye, ..

lift up their voices and sing, For they shall see eye to eye, ..

1 mo. 2do.

When the Lord shall bring a - gain Zi - on; bring a - gain Zi - - on.

When the Lord shall bring a - gain Zi - on; bring a - gain Zi - - on.

f Joyfully. *ff*

Break forth ye ev - er - last-ing hills, break forth! Break forth ye ev-er-last-ing hills, break forth!

Break forth ye ev - er - last-ing hills, break forth! Break forth ye ev-er-last-ing hills, break forth!

f

And sing un - to the Lord, And sing un - to the Lord, And sing un - to the
And sing.....

And sing un - to the Lord, And sing un - to the Lord, And sing un - to the

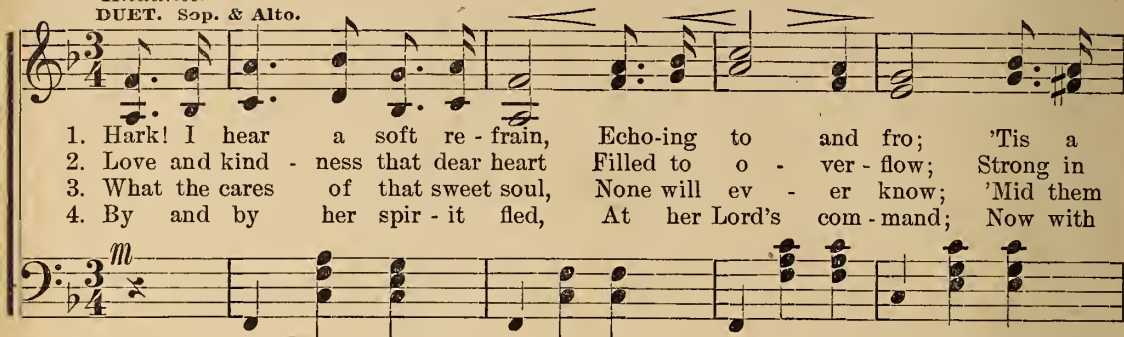
1 mo. *ff* 2 do. *Rall.*

Lord. Lord. Break forth and sing, break forth and sing, Ye ev-er-last-ing hills, re - joice.

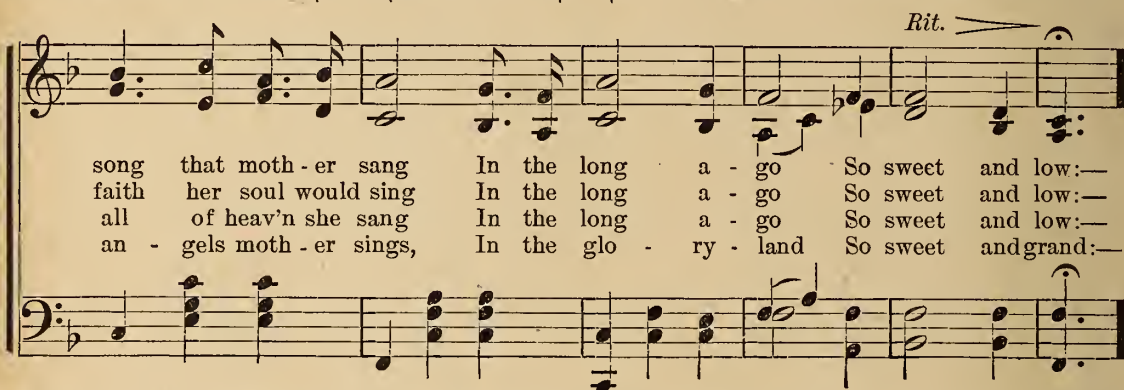
Lord. Lord. Break forth and sing, break forth and sing, Ye ev-er-last-ing hills, re - joice.

A. B.

A. BEIRLY.

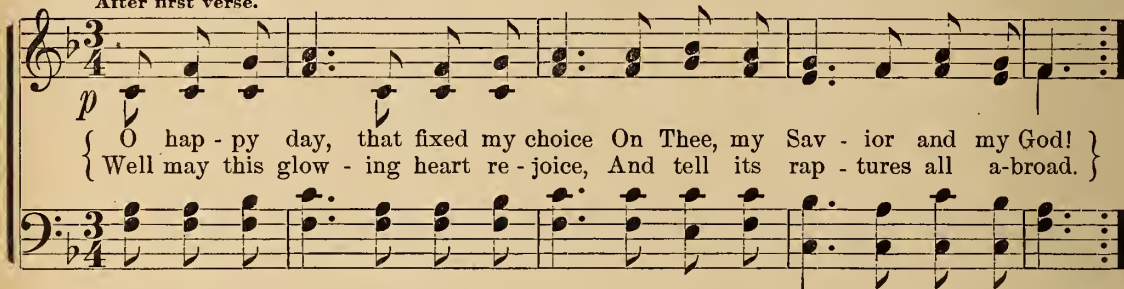
Andante.
DUET. Sop. & Alto.


1. Hark! I hear a soft re - frain, Echo-ing to and fro; 'Tis a
2. Love and kind - ness that dear heart Filled to o - ver - flow; Strong in
3. What the cares of that sweet soul, None will ev - er know; 'Mid them
4. By and by her spir - it fled, At her Lord's com - mand; Now with



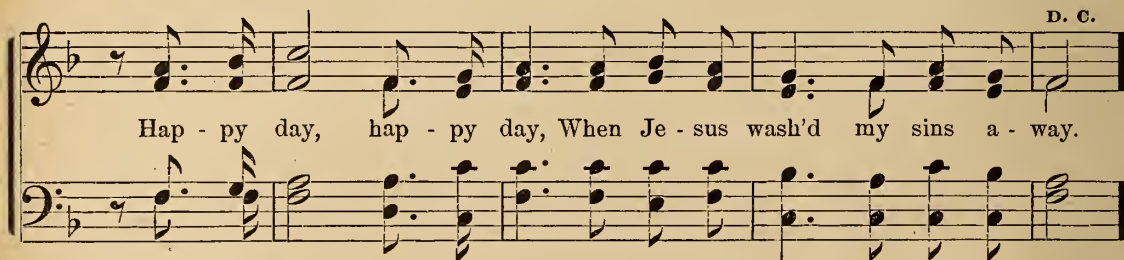
song that moth - er sang In the long a - go So sweet and low:—
faith her soul would sing In the long a - go So sweet and low:—
all of heav'n she sang In the long a - go So sweet and low:—
an - gels moth - er sings, In the glo - ry - land So sweet and grand:—

After first verse.



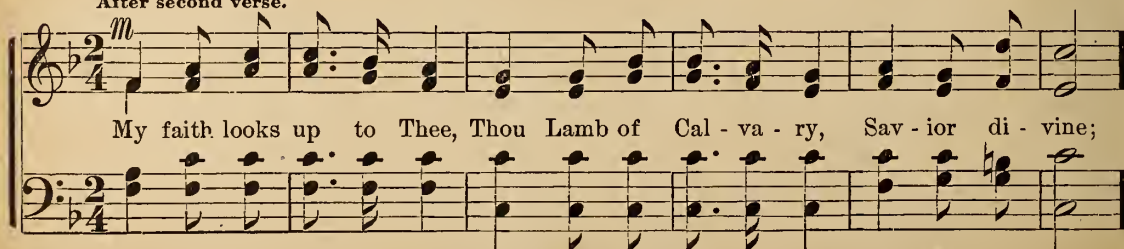
{ O hap - py day, that fixed my choice On Thee, my Sav - ior and my God! }
{ Well may this glow - ing heart re - joice, And tell its rap - tures all a - broad. }

D. C.



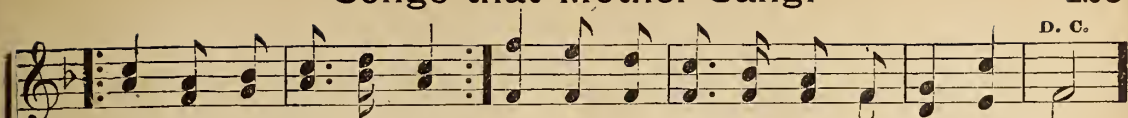
Hap - py day, hap - py day, When Je - sus wash'd my sins a - way.

After second verse.




My faith looks up to Thee, Thou Lamb of Cal - va - ry, Sav - ior di - vine;

D. C.




{ Now hear me while I pray, } O let me from this day Be whol - ly Thine.
 { Take all my guilt a - way, }

M After third verse.



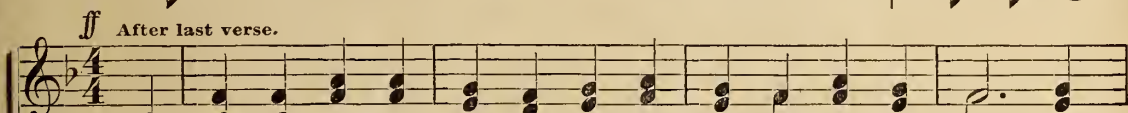
{ There is a hap - py land, Far, far a - way, } Oh, how they sweet - ly sing,
 { Where saints in glo - ry stand, Bright, bright as day; }

D. C.




"Wor - thy is our Sav - ior King," Loud let His prais - es ring, Praise, praise for aye.

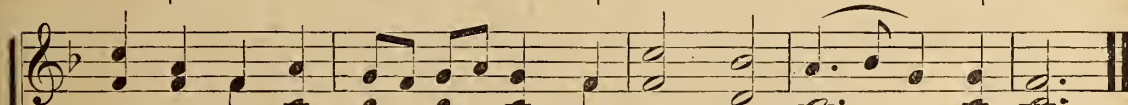
ff After last verse.



All hail the pow'r of Je - sus' name! Let an - gels pros - trate fall; Bring



forth the roy - al di - a - dem, And crown Him Lord of all; Bring



forth the roy - al di - a - dem, And crown Him Lord..... of all.

SILENT THE NIGHT.

CONSTANCE BACHE.

(SERENADE, MALE QUARTET.)

J. S. FEARIS.

1. Si - lent the night, and the moon shines a - bove, Wakes in - to mu - sic the

theme of my love, Light breez-es waft it, chords sweep it a - long,

Bear-ing to her.... my pas - sion in song, Under-neath thy window pleading,

Un - der-neath thy win - dow plead-ing, For thy love to thee I sing,
 *Un - der - neath thy win - dow plead - ing,

Un - der-neath thy win - dow plead-ing, For thy love to thee I sing,
 For thy love to thee I sing,

* Obligato Solo.

To thy tin - y feet un-heed - ing, All my soul's de - sires I bring,
To thy tin - - - y feet..... un - heed - - ing,

To thy tin - y feet un-heed - ing, All my soul's de - sires I bring;
All..... my soul's de - sires I bring;

Hark! my ten - der lute's en - treat - ing, To my song, oh, lend an

ear, Ah!..... La - dy
And for but one mo - ment fleet - ing,

fair, do thou ap - pear. Si - lent the night, si - lent the night.

CODA.

LONG LIVE COLUMBIA!

Stanzas by A. J. LAMB.

(A NATIONAL HYMN.)

Music by
A. BEIRLY.

Chorus by A. BEIRLY.

1. A song to you, Co - lum - bia! A song for true Co - lum - bia!
 2. A song for sweet Co - lum - bia! All na - tions greet Co - lum - bia!
 3. A song for wise Co - lum - bia! Thy fame ne'er dies, Co - lum - bia!
 4. A song for great Co - lum - bia! On thee we wait, Co - lum - bia!

To prove thy right In hon - est might, In all you do, Co - lum - bia!
 You'll hold your own Till time hath flown, Nor know de - feat, Co - lum - bia!
 The brav - est band, The fair - est land Be - neath the skies, Co - lum - bia!
 In all thy worth To rule the earth, That is thy fate, Co - lum - bia!

f CHORUS.

Hail! glo - rious Na - tion, Broad land of God's cre - a - tion! With

Rall.

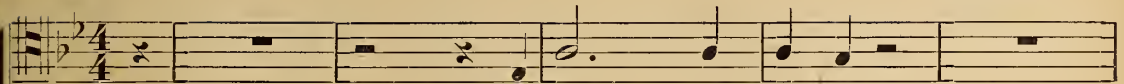
free - dom blest, We love thee best, Long live our dear Co - lum - bia!

JOY AND GLADNESS.

129

Moderato.

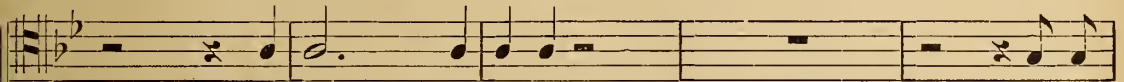
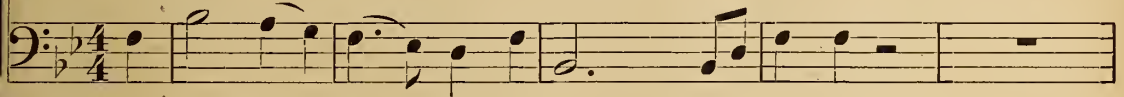
A. BEIRLY.



Will com - fort Zi - on,

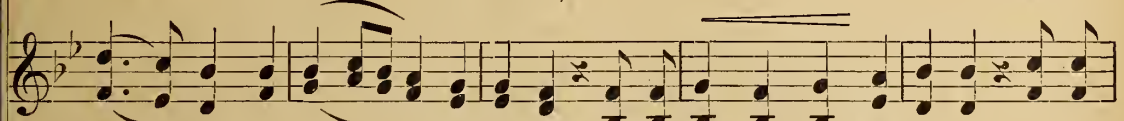


The Lord will com - fort, Will com - - fort Zi - on, The Lord will

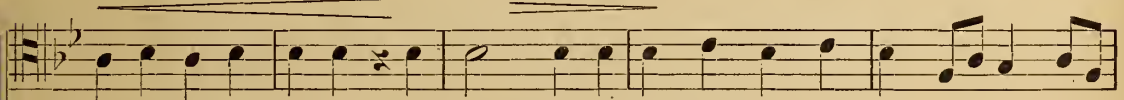


Will com - fort Zi - on,

He will



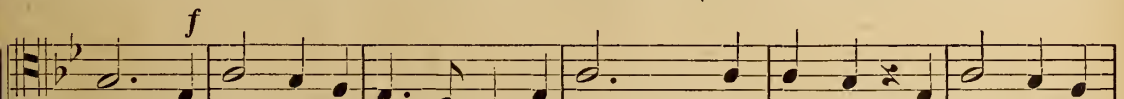
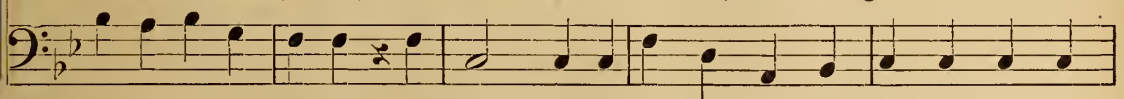
com - fort, Will com - - fort Zi - on, He will com-fort her waste plac-es, He will



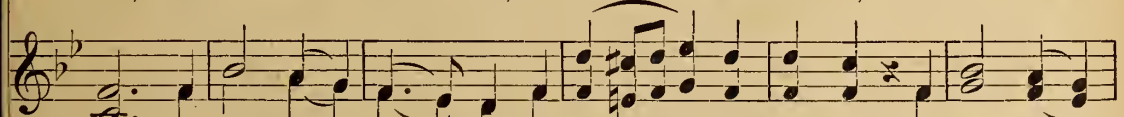
com-fort her waste plac-es, And make her like E - den, Like the gar - den of the



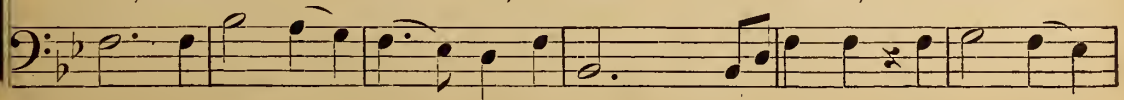
com-fort her waste plac-es, And make her like E - den, Like the gar - den of the



Lord; The Lord will com - fort, Will com - - fort Zi - on, The Lord will



Lord; The Lord will com - fort, Will com - - fort Zi - on, The Lord will



com - fort, will com - - fort Zi - on, He will

com - fort, will com - - fort Zi - on, He will com - fort her waste plac-es, He will

com-fort her waste places, And make her like E-den, Like the gar - den of the Lord.

com-fort her waste places, And make her like E-den, Like the gar - den of the Lord.

OBLIGATO SOLO. Soprano.

Joy and glad - ness shall be found there-

p CHORUS. Gladness shall be found therein, Gladness shall be found therein, Gladness shall be

in, Joy and glad - ness shall be found..... therein.

found therein, Gladness shall be found therein, Gladness shall be found therein,

Joy and glad - ness shall be found..... there-in, Thanksgiving, thanks-
 Gladness shall be found therein, Gladness shall be found therein, Thanksgiving, thanks-

f Allegretto.

giv - ing, and the voice of mel-o - dy. Sing to the Lord,
 giv - ing, and the voice of mel-o - dy. Sing to the Lord, and glori-fy His name,

Sing to the Lord, Mag - ni - fy Je - ho - vah!
 Sing to the Lord, and glo - ri - fy His name, Mag - ni - fy Je - ho - vah!

Rall.

Mag-ni-fy Je - ho-vah! Sing His praise for ev-er - more; A - - - men, (a-men.)
 Mag-ni-fy Je - ho-vah! Sing His praise for ev-er - more; A - - - men, (a-men.)

Andantino.

A. BEIRLY.

M OBLIGATO SOLO. Alto.

The moon-beams kiss..... the sleeping flow'rs,..... And dew-drops

CHORUS. *Sing softly and staccato.*

The moon-beams kiss the sleeping flow'rs,

deck..... the glist'-ning leaves;..... While glow-worms

And dew - drops deck the glist'-ning leaves;

light..... the fair - y bow'rs,..... The per - fum'd

While glow-worms light the fair - y bow'rs,

wind..... soft love-sighs breathes;..... 'Tis now the

The per - fum'd wind soft love - sighs breathes;

hour when mor - tals sleep, And fair - ies

'Tis now the hour when mor - tals sleep,

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is in 4/4 time. The first staff has a melodic line with a long note on 'hour' and a half note on 'when'. The second staff has a harmonic accompaniment with chords on each beat.

we our vig - ils keep, To mu - sic

And fair - ies we our vig - ils keep,

This system contains the next two staves of music. The top staff continues the melody with a long note on 'we' and a half note on 'our'. The bottom staff continues the harmonic accompaniment. A dynamic marking 'm' (mezzo) is placed above the top staff at the end of the system.

soft, so low, so sweet, Like an - gel -

To mu - sic soft, so low, so sweet,

This system contains the next two staves of music. The top staff continues the melody with a long note on 'soft' and a half note on 'so'. The bottom staff continues the harmonic accompaniment. A dynamic marking 'f' (forte) is placed above the top staff at the end of the system.

words when an - gels greet, Like an - gel - words when an - gels greet.

This system contains the final two staves of music on this page. The top staff continues the melody with a long note on 'words' and a half note on 'when'. The bottom staff continues the harmonic accompaniment. A dynamic marking 'Rit.' (Ritardando) is placed above the top staff at the beginning of the system.

m *Very brightly.*

The first system of the musical score consists of three staves. The top staff is a soprano line in treble clef, the middle is an alto line in treble clef, and the bottom is a bass line in bass clef. All three staves are in the key of D major (indicated by two sharps) and 3/4 time. The tempo and dynamics are marked as *m* *Very brightly.* The lyrics are written below the staves.

We are fair - ies that sing and play, Lit - tle elf - ins who shun the day, 'Neath the

We are fair - ies that sing and play, Lit - tle elf - ins who shun the day, 'Neath the

The second system of the musical score continues the melody and accompaniment. It features the same three-staff format (soprano, alto, and bass) in D major and 3/4 time. The lyrics continue from the first system.

moon-beams we rev - el keep, When poor mor - tals are bound in sleep; 'Midst the

moon-beams we rev - el keep, When poor mor - tals are bound in sleep; 'Midst the

The third system of the musical score continues the melody and accompaniment. It features the same three-staff format (soprano, alto, and bass) in D major and 3/4 time. The lyrics continue from the second system.

ros - es we hide and peep, And in cow - slips we oft - en creep, For the

ros - es we hide and peep, And in cow - slips we oft - en creep, For the

The fourth system of the musical score concludes the piece. It features the same three-staff format (soprano, alto, and bass) in D major and 3/4 time. The lyrics continue from the third system.

twink - ling stars look down and smile, While we fair - ies the hours be - guile, With a

twink - ling stars look down and smile, While we fair - ies the hours be - guile, With a

live - ly dance and mer - ry song, In the fair - y cir - cle all night long.

live - ly dance and mer - ry song, In the fair - y cir - cle all night long.

M SOLO. Soprano.

Waltz movement. Fair - ies, fair -

INST. M *p* La la la la la la

La la la

ies, A - wake, a - wake, a - wake!..... The night - in - gale's sweet

la la la la la la la la la la la, La la la la

la la la la la, La la

song,..... The sol - emn si - lence breaks,..... The moon

la la la la la la la la la la, La la

la la la, la, La

light steals..... o'er mead - ow, glade and hill,..... While

la la la la la la la la la la la la la,

la la la la la la la,

purl - ing brooks and rip - pling streams, With sil - v'ry mu - sic trill;.....

La la la la la la la la la la la la la;

La la la la la la la la;

FULL CHORUS.

While purl - ing brooks and sil - v'ry streams, With sil - v'ry mu - sic trill...

While purl - ing brooks and sil - v'ry streams, With sil - v'ry mu - sic trill...

Lively and staccato.

Trip it, trip it mer - ri - ly, Phan-toms light so air - i - ly, Skip it, skip it

Trip it, trip it mer - ri - ly, Phan-toms light so air - i - ly, Skip it, skip it

f > >

cheer - i - ly, Danc - ing ev - er, yet not wea - ri - ly; Hail, hail,

cheer - i - ly, Danc - ing ev - er, yet not wea - ri - ly; Hail, hail,

f > > > >

hap - py hour! Hail, hail, fair - y bow'r! Hail, hail, hap - py hour! Hail to the fair - y

hap - py hour! Hail, hail, fair - y bow'r! Hail, hail, hap - py hour! Hail to the fair - y

bow'r! Hail to the fair - y bow'r!

bow'r! Hail to the fair - y bow'r! Hail to the fair - y

ff

Hail to the fair - y bow'r, to the fair - y bow'r, all hail!....

Hail to the fair - y bow'r, to the fair - y bow'r, all hail!....

bow'r! Hail to the fair - y bow'r,

THE LORD IS MY LIGHT.

A. Beirly.

f *Vigoroso.*

The Lord is my light, is my light and my sal - va - tion,

Whom shall I fear, whom shall I fear? The Lord is the strength, is the

strength of my life, Of whom shall I be a - fraid?

strength of my life, Of whom shall I be a - fraid? Tho' a
host should en-camp a - bout me, My heart shall nev - er fear; Tho'

Inst.

wars should rise a - gainst me, In this will I be con - fi - dent;

p One thing have I de - sired of the Lord, That will I seek af - ter.
f One thing have I de - sired of the Lord, That will I seek af - ter.

Moderato. **OBLIGATO SOLO. Sop.** *This Strain first a Solo, repeating with the Chorus.*

M That I may

CHORUS. *For good effect play only the Chorus music. Staccato.*

p That I may dwell in the house of the Lord, That I may dwell in the

dwell in the house of the

house of the Lord, In the house of the Lord, all the

The Lord is my Light.

Lord, The house of the Lord, all the days of my life, That I may dwell in the house of the Lord, In the house of the Lord all the days of my life; That I may dwell in the house of the Lord, In the house of the Lord, all the days of my life, May

m

The musical score is written for three parts: Soprano, Alto, and Bass. It is in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into four systems. The first system contains the first two lines of the hymn. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final two lines. The lyrics are printed below the staves, with some words appearing on multiple staves to indicate they are shared between parts. A dynamic marking of *m* (mezzo) is placed above the final measure of the second system.

m

dwel in the house of the Lord, all the days of my life.

dwel in the house of the Lord, all the days of my life.

GLORIA PATRI.

f Allegro e Semi Staccato.

Glo - ry, glo - ry be un - to the Fa - ther, And to the

Glo - ry, glo - ry be un - to the Fa - ther, And to the

Son, and to the Ho - ly Ghost; As it was in the be - gin - ning, Is

Son, and to the Ho - ly Ghost; As it was in the be - gin - ning, Is

Rit. - - -

now and ev - er shall be, World with - out end, A - men, A - men.

now and ev - er shall be, World with - out end, A - men, A - men.

HENRY CAREY.

1. My country, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
 2. My na-tive country! thee, Land of the no - ble free, Thy name I love; I love thy
 3. Our fathers' God! to Thee, Au-thor of lib - er - ty, To Thee we sing: Long may our

fa-thers died, Land of the pilgrim's pride, From ev-'ry mount-ain side Let free-dom ring.
 rocks and rills, Thy woods and templed hills; My heart with rap-ture thrills Like that a - bove.
 land be bright With freedom's ho-ly light, Pro-tect us by Thy might, Great God, our King.

I WILL LIFT MINE EYES

A. BEIRLY.

m Moderato.

I will lift up mine eyes un - to the hills, (un - to the hills,) I will

lift up mine eyes un - to the hills, (un - to the hills,) I will

lift up mine eyes, I will lift up mine eyes, From whence cometh my help; I will

lift up mine eyes, I will lift up mine eyes, From whence com-eth my help.

Andante e Maestoso. Very firm.
Basses & Tenors.

My help, my help com-eth from the Lord, The

NOTE.—This Solo may be sung by the basses alone if volume enough can be had, or by a Full Choir.

f

Cres. *ff* *f*

Cres. *ff* *f*

Lord who made heav'n and earth!..... The

I Will Lift Mine Eyes.

Lord who made heav'n, made heav'n and earth, The

Lord who made heav'n and earth!..... My

help, my help, my help com-eth from the Lord, The

Lord who made heav'n and earth!.....

SOLO. Tenor or Soprano.

m *f*

He..... will not suf - fer thy feet..... to be mov - ed;

m *f*

f *Rit.*

He..... will not suf - fer thy feet..... to be mov - ed;

f

Tempo.

He..... that keeps Is - ra-el shall..... nev - er slum - ber;

Rit.

He..... will not slum - ber, not slum - ber, nor sleep.....

I Will Lift Mine Eyes.

He..... that keeps Is - - - - - ra - el Shall..... nev-er
TUTTI.

f
p Trust in the Lord, Trust in the Lord, He will de-fend,

f
 Tempo. slum - - - ber, He..... will not slum - - - - - ber, Not
 He will de-fend; Trust in the Lord, Trust in the Lord,

slum - - - - - ber, nor sleep.....
Rit.
 He will not slum-ber, nor sleep, (will not sleep.) The Lord is thy keep-er, Thy

shade on thy right hand, The Lord is thy keep - er, The Lord is thy keep - er,

f *Rit.*
 Thy keep-er and thy shade up-on thy right.... hand. The sun shall not smite thee,

The sun shall not smite thee, Not smite thee by day, nor the moon by night.

I Will Lift Mine Eyes.

147

The first system of the musical score. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. The melody starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half rest. The bass staff begins with a half rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a half rest. The lyrics are: "The Lord shall pre - serve, Pre - serve thee; The Lord shall pre - serve, . . .".

The second system of the musical score. The treble staff continues the melody with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half rest. The bass staff continues the bass line with a half rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a half rest. The lyrics are: "serve thee from all e - vil; He shall pre-serve, pre-serve thy soul, He shall pre-".

The third system of the musical score. The treble staff begins with a key signature change to two flats (B-flat and E-flat) and a common time signature. The melody starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half rest. The bass staff begins with a half rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a half rest. The lyrics are: "serve, pre - serve thy soul. The Lord shall pre - serve thy go - ing".

The fourth system of the musical score. The treble staff continues the melody with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half rest. The bass staff continues the bass line with a half rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a half rest. The lyrics are: "out, The Lord shall pre-serve thy com - ing in. For - ev - er, From this time forth, . . .".

The fifth system of the musical score. The treble staff begins with a key signature change to two flats (B-flat and E-flat) and a common time signature. The melody starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half rest. The bass staff begins with a half rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a half rest. The lyrics are: "For - ev - er, From this time forth, for - ev - er - more. From this time forth, From this time, e - ven for - ev - er - more."

Moderato.

ALFRED BEIRLY.

Piano introduction in B-flat major, 4/4 time. The music features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked *Moderato*. The first measure is marked with a forte (*f*) dynamic.

Bass Solo. *Molto voce.*

Bass solo section. The bass line is marked *Molto voce* and *f*. The piano accompaniment is marked *m* and *f*. The lyrics are: "The king..... of song am I! The king of song am I! With pow'r and".

Continuation of the bass solo section. The lyrics are: "grace, My voice I raise, The king of song.... am I!.....". The piano accompaniment includes a *Cres.* (crescendo) and a *Rall.* (rallentando) marking.

m Allegro.

Allegro section. The tempo is marked *m Allegro*. The lyrics are: "We fear you boast, good sir,..... Such honor we de-fer!..... O fie, O fie, Why We fear you boast, good sir, we do, Such honor we de-fer for you! O fie, O fie,". The piano accompaniment is marked *m* and *m Allegro*.

aim so high? You're not a king! No, no! Ha, ha, ha, ha! Ho, ho, ho, ho!

Why aim so high? You're not a king! No, no! Ha, ha, ha, ha! Ho, ho, ho, ho!

Moderato.

The king of song am

m Allegro.

You're not a king! No, no, no, no! Ha, ha, ha, ha! Ho, ho, ho, ho!

m

I! You're not a king! No, no, no, no! Ha, ha, ha, ha! Ho, ho, ho, ho! Some peo-ple can sing

f Moderato.

Allegro. m *L. H.*

f Moderato.

m Allegro.

You can't sing high, Nor very low! Ha, ha, ha, ha! Ho, ho, ho, ho!

m

ver-y high, But I can sing both high and low! You can't sing high, Nor very low! Ha, ha, ha, ha! Ho, ho, ho, ho!

Rit.

Rit.

ff

L. H.

m Allegro.

The King of Song.

*Moderato.**m Bass Solo.*

Laugh at my song if you will,..... I sing it as well as I can;..... And a
 mot - to of val - ue to all is: - "Nev - er make fun of a man.".....

f *p* *cres.* *f*

Trio. m Waltz movement.

Good sir, you've mis - ta - ken our mean - ing, Pray do not be - lieve you are wrong;..... And
 Good sir, you've mis - ta - ken our mean - ing, Pray do not be - lieve you are wrong;..... And
 now with the ver - y best feel - - ing, We ask you to join in our song.....
 now with the ver - y best feel - - ing, We ask you to join in our song.....

f *m* *f* *m* *f* *m* *f*

m QUARTET.*f**f*

Good sir, you've mis - ta - ken our mean - - ing, Pray do not be -

Good sir, you've mis - ta - ken our mean - - ing, Pray do 'not be -

(Bass, singing aside.)
I think I've mis - ta - ken their mean - - ing, And can - not be -

*.

m

lieve you are wrong:..... And now, with the ver - y best

lieve you are wrong:..... And now, with the ver - y best

lieve I am wrong:..... So now, with the ver - y best

Cadenza. Ad lib.

m Rall.

f *f*

feel - ing, We ask you to join in our song,..... Ah,..... Ah,.....

feel - ing, We ask you to join in our song,.....

feel - ing, I'll ven - ture to join in their song,.....

* The lower Bass notes are intended for the piano, and are not to be used if the accompaniment is played upon an organ.

The King of Song.

He a - gree to sing, Then let us be mer-ry and

He a - gree to sing,

I a - gree to sing Then let us be mer-ry and

gay, Ha, ha! He a - gree to sing, Then let us be

He a - gree to sing,

gay, Ha, ha! I a - gree to sing, Then let us be

mer-ry and gay, Ho, ho! Then let us be mer-ry and gay.....

mer-ry and gay, Ho, ho! Then let us be mer-ry and gay.....

f Ah..... *m* Then let us be mer-ry and

f Ah..... *m* Then let us be mer-ry and

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat major). The first vocal staff begins with a forte (*f*) dynamic and a long note, followed by a melodic line. The second vocal staff also begins with a forte (*f*) dynamic and a long note, then continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The system concludes with the lyrics 'Then let us be mer-ry and'.

let us be gay, Ah..... Then let us be

let us be gay, Ah..... Then let us be

The second system continues the musical piece. It follows the same four-staff format. The vocal parts have a melodic line with a forte (*f*) dynamic. The piano accompaniment continues with its characteristic eighth-note pattern. The system concludes with the lyrics 'Then let us be'.

Rall. mer-ry and gay, Ha, ha! Then let us be mer-ry and gay.....

Rall. mer-ry and gay, Ha, ha! Then let us be mer-ry and.. gay.....

The third system introduces a rallentando (*Rall.*) section. The tempo is marked as 'Rall.' above the staff. The vocal parts have a melodic line with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The system concludes with the lyrics 'mer-ry and gay, Ha, ha! Then let us be mer-ry and gay.....'.

Rall.

The fourth system concludes the musical piece. It follows the same four-staff format. The vocal parts have a melodic line with a forte (*f*) dynamic. The piano accompaniment continues with its characteristic eighth-note pattern. The system concludes with the lyrics 'mer-ry and gay, Ha, ha! Then let us be mer-ry and.. gay.....'.

hills, Is break - ing o'er the hills! *p* La, la, la, la, - - -

The morn - - -

f

hills, the hills, Is break - ing o'er the hills! La, la, la, la,

p

f

la, la, la, la, la, la, la, la, la, la, la, la, Is break - ing o'er the

ing sun *f*

la, la, la, la, la, la, la, la, la, la, Is break - ing o'er the

f

hills, Is break - ing o'er the hills, And all the earth, and

hills, Is break - ing o'er the hills, And all the earth, and

1mo. *2do.* *ff*

all the earth with joy and rap-ture fills. joy and rap-ture fills.....

all the earth with joy and rap-ture fills. joy and rap-ture fills.....

ff

Hi O, the Morning Sun!

Andante.

{ This melody as a Unison Solo first time. Repeat with the Chorus. }

ALTO SOLO.

m

Oh! joy - ous

Inst.

morn, Oh! blessed morn, Let all thy light to us ap-

Oh! joyous morn,

Oh! blessed morn,

Let all thy light

pear,

All na-ture grand Now of-fers praise, Let thy

to us ap-pear,

All nature grand

Now of-fers praise,

*Ad lib.**Rit.*

1mo.

2do.

p

glo - - - ry draw

near.....

near.....

Rit.

Let thy glo - ry draw near.

f > *f* >

Hail, hail, hail! The glo-rious Orb is ris - ing high, Hail, hail, hail! The

Hail, hail, hail! The glo-rious Orb is ris - ing high, Hail, hail, hail! The

f > > >

day is fast ad - vanc-ing; Joy, joy, joy! To pleasures dear let us a-way, Mid

day is fast ad - vanc-ing; Joy, joy, joy! To pleasures dear let us a-way, Mid

1mo. 2do. *m*

pleasant groves and meadows green, Where all is most en-trancing. tranc-ing. A-way,

pleasant groves and meadows green, Where all is most en-trancing. tranc-ing. A - way, a -
A-way,

f

a-way, A - way to our sport, a - way, A-way, a - way, A -

way, A - way to our sport, a - way, A - way, a - way, .. A -
a-way, a - way, a - way, A-way, a - way,

Hi O, The Morning Sun!

way to our sport, a - way, A - way, a-way, A - way to our sport, a - way to our sport, a - way, A - way, ... a - way, ... A - way to our sport, a - way, A-way, a-way,

f way, A-way, a-way, A - way to our sport, a - way. *f* way, A - way, a - way, A - way to our sport, a - way. way, a - way, A-way, a - way, A-
m

A - way to our sport, a - way, A - way, a - way, a - way, a - way, a - way, *m*

ff A-way, a - way to our sport, a - way, a-way, A - way to our sport, a - way. way, A-way, a - way to our sport, a - way, (a - way), A - way to our sport, a - way. *f*

GREAT AND GLORIOUS.

159

Inscribed to my dear friend
Mrs. M. E. Bliss Willson, Towanda, Pa.

ALFRED BEIRLY.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked *Moderato*. The first two staves have whole rests. The grand staff begins with a forte (*f*) dynamic, followed by a crescendo to fortissimo (*ff*), then a ritardando (*Rit.*) and a return to *A tempo*.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked *Moderato e molto maestoso*. The first two staves have a mezzo-forte (*m*) dynamic. The grand staff begins with a mezzo-forte (*m*) dynamic, followed by a crescendo to forte (*f*).

Great and glo-rious is Thy name, O Lord, Praise ye Je - ho - vah!

Great and glo-rious is Thy name, O Lord, Praise ye Je - ho - vah!

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked *f*, *ff*, and *ff*. The first two staves have a forte (*f*) dynamic. The grand staff begins with a forte (*f*) dynamic, followed by a crescendo to fortissimo (*ff*), and then a return to *ff*.

Great and glo-rious is Thy name, O Lord, Praise ye Je-ho-vah! Great and

Great and glo-rious is Thy name, O Lord, Praise ye Je-ho-vah! Great and

glo - ri-ous, Great and glo - ri-ous, Great and glo - ri-ous,
glo - ri-ous, Great and glo - ri-ous, Great and glo - ri-ous,
glo - ri-ous, Great and glo - ri-ous, Great and glo - ri-ous,

Rall. - - - - *m A tempo.*

Glo-rious is the Lord! And mar - - v'lous are..... His won - drous
Glo-rious is the Lord! And mar - - v'lous are..... His won - drous
Glo-rious is the Lord! And mar - - v'lous are..... His won - drous

Rall. - - - - *m A tempo.* *f*

works, And mar - - v'lous are..... His great and wondrous works. works.
works, And mar - - v'lous are..... His great and wondrous works. works.
works, And mar - - v'lous are..... His great and wondrous works. works.

f *Rit.* - - - - 1 2

INTERLUDE.
Andante.

SOLO. Soprano.

m

The heav's de - clare.....

the

Rit. - - - -*p**m*

glo - ry of God,.....

The heav'n's de - clare the

glo - ry of God, And the firm - a-ment show-eth His hand - - - i -

work, And the firm - a-ment show - eth His hand - - - i -

Cres. - - - -

Ad lib. ff *Rall.*

work,..... His hand - - i - work,..... His hand - - i - work.

Ad lib. ff *Rall.*

Allegretto. *f*

Day un - to day ut-t'reth speech,

f Day un - to day ut - t'reth speech, Day un - to day ut-t'reth

Allegretto. *f*

Day un - to day ut-t'reth speech, Night un - to night show-eth

speech, Night un - to night show-eth knowledge,

knowledge, Night un - to night show-eth knowl - - - -

Night un - to night show-eth knowledge, Day un-to day ut-t'reth

edge, Show-eth knowl - - - -

speech, and night un-to night showeth knowledge, Day un - to day ut-t'reth

edge; There is no speech nor lan-guage where their

speech and night un-to night showeth knowledge, There is no speech nor lan-guage where their

ff *m* *f* *m*

Molto Rit.

f

voice is not heard, There is no speech nor lan - guage where their voice is not heard.

voice is not heard, There is no speech nor lan - guage where their voice is not heard.

Molto Rit.

f

f Moderato e Animato.

ff

Hal - le - lu - jah, hal - le - lu - jah! Glo - ry be to God, to God on high!

Hal - le - lu - jah, hal - le - lu - jah! Glo - ry be to God, to God on high! Thy

f

ff

f

f

For - ev - er be a - dor'd, For -

ho - ly name, O Lord, Thy ho - ly name, O Lord, For -

f

ff

ev - er be a - dor'd! Hal - le - lu - jah, hal-le-lu - jah, to God on high! Hal - le-

lu-jah, hal-le-lu-jah to God on high! Praise and hon-or, now and ev-er,
lu-jah, hal-le-lu-jah to God on high! Praise and hon-or, now and ev-er,

ff Maestoso. *Rit. - - - Ad lib.*
Glo - ry, praise and pow'r be to God our Lord..... on..... high.....
Glo - ry, praise and pow'r be to God our Lord..... on..... high.....

ff Maestoso. *Rit. - - - Ad lib.* *Rit. - - -*
Glo - ry, praise and pow'r be to God our Lord..... on..... high.....

CHORUS. *Allegretto.*

HAYDN.

The heav - ens are tell - ing the glo - ry of God,....

The heav - ens are tell - ing the glo - ry of God,....

f *mf* 8va.

The won - der of His work dis - plays the firm - a - ment;

The won - der of His work dis - plays the firm - a - ment;

f *fz*

The won - der of His work dis - plays the firm - a - ment.

The won - der of His work dis - plays the firm - a - ment.

fz *p*

TRIO.

p To-day that is com - ing speaks it the day,

p The night that is gone to fol - low-ing night, The night that is gone to

f Tutti. fol - low-ing night. The heav - ens are tell - ing the glo - ry of God, The won - der of His

f Tutti. The heav - ens are tell - ing the glo - ry of God, The

The heav - ens are tell - ing the glo - ry of God, The won - der, the

fol - low-ing night.

The won - der, the won - der of His

work, the won-der of His work dis-plays the fir-ma-ment.

won-der of His work dis-plays, dis-plays the fir-ma-ment. The

won-der of His work dis-plays, dis-plays the fir-ma-ment. The

work, the won-der of His work dis-plays the fir-ma-ment.

fz

8va.

The won-der of His work dis-plays the fir-ma-ment.

won-der of His work dis-plays, dis-plays the fir-ma-ment.

won-der of His work dis-plays, dis-plays the fir-ma-ment.

The won-der of His work dis-plays the fir-ma-ment.

fz

p

TRIO.

p In all the lands re-sounds the word, nev-er un-per-

p In all the lands re-sounds the word. nev-er un-per-

In all the lands re-sounds the word, nev-er un-per-

p

First system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "-ceiv - ed, ev-er un-der-stood, ev-er, ev-er, ev - er uu - der - stood." The bottom two staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

Second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "In all the lands re - sounds the word, nev-er un-per". The bottom two staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

Third system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "-ceiv - ed, ever understood, ever, ever, ev - er uu - der - stood, ever, ever,". The bottom two staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The system ends with a fermata over the final notes.

The Heavens are Telling.

A tempo. *Piu Allegro* $\text{♩} = 44$. *Tutti.*

ev - er,.... ev - er un - der - stood. *f* The heav - ens are tell - ing the

Tutti. *f*

ev - er,.... ev - er un - der - stood. *f* The heav - ens are tell - ing the glo - ry of

Piu Allegro.

Voices alone. *p* *f*

glo - ry of God; The won - der of His work, the won - der of His work dis -

The won - der of His work dis - plays,

God; The won - der, the won - der of His work dis - plays, dis -

The won - der, the won - der of His word, the won - der of His work

plays the fir - ma - ment.

plays the fir - ma - ment. The wonder of His

8va.

The won-der of His work...

The

The won-der of His work dis-plays the fir-ma-ment, the fir-ma-ment,

work dis-plays the fir-ma-ment, dis-plays the fir-ma-ment,

... dis-plays the fir-ma-ment, the fir-ma-ment,

won-der of His work dis-plays the fir-ma-ment, The won-der

The won-der of His work dis-

The won-der of His work dis-plays, dis-

The won-der of His work dis-plays the fir-ma-ment, the fir-ma-ment,

of His work dis-plays the fir-ma-ment, The won-der

- plays the fir-ma-ment, The won-der of His work dis-plays the fir-ma-ment, The

- plays the fir-ma-ment, The won-der of His work the won-der of His work dis-

The won-der of His work,..... the won-der
of His work.... dis-plays the fir - ma - ment, The won-der of His work dis -
won-der of His work dis - plays the fir-ma-ment, the fir-ma-ment, The won-der of His
plays the fir - ma - ment, dis - plays, dis - - plays the fir - ma -

of His work.... dis - plays,..... dis - plays..... the fir - ma - ment,
plays the fir - ma - ment, The won-der of His work....
work dis - plays,..... dis - plays..... the fir - ma - ment, dis -
ment, The won-der of His work dis - plays the

The won-der of His work dis-plays the fir - ma - ment, The
.... dis - plays, dis-plays the fir - ma - ment, The
- plays,..... dis-plays the fir - ma-ment, the fir - ma-ment,
fir - ma - ment,..... the fir - ma - ment, The
8va.

won-der of His work, the won-der of His work dis-plays, dis-plays the
 won-der of His work, the won-der of His work dis-plays, dis-plays the
 The won-der of His work dis-plays the fir - ma-ment, the fir - ma-
 won-der of His work, the won-der of His work dis-plays, dis-plays the
 fir - ma-ment, The heav - ens are tell - ing the glo - ry of God, The
 fir - ma-ment, The hea - vens are tell - ing the glo - -
 ment, The hea - vens are tell - ing the glo - - - ry of God, The
 fir - ma-ment, The hea - vens are tell - ing the glo - ry of God, The
 won-der of His work dis-plays the fir-ma-ment, dis-plays the fir-ma-
 - - ry of God, The won-der of His work dis-
 won-der of His work dis-plays the fir-ma-ment dis-plays the fir-ma-
 won-der of His work..... dis - plays,..... dis -
 Pedals.

The Heavens are Telling.

ment dis - plays..... the fir - ma - ment, The won - der of His
 - plays the fir - ma - ment, the fir - - ma - ment, The won - der of His
 ment, dis - plays..... the fir - ma - ment, The
 ays..... the fir - ma - ment, The won - der of His
 Pedals.
 work, the wonder of His work dis - plays, dis - plays the
 work, the wonder of His work dis - plays, dis - plays the
 wonder of His work dis - plays the fir - ma - ment, the fir - ma -
 work, the wonder of His work dis - plays, dis - plays the
 fir - - ma - ment. The hea - vens are tell - ing the glo - ry of God, The
 fir - ma - ment. The hea - vens are tell - - ing, are
 ment.. The hea - vens are tell - ing the glo - - - ry of God,.....
 fir - ma - ment. The hea - vens are tell - ing the glo - ry of God,.....
 fz fz

musical score for "The Heavens are Telling." The score is written for voice and piano. It consists of three systems of music. The first system includes vocal staves and piano accompaniment. The second system continues the vocal and piano parts. The third system features a vocal solo and piano accompaniment. The piano part includes dynamic markings such as *fz* (forzando) and *fz.* (forzando). The score is written in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "won - der of His work dis - plays, ... dis - plays, ... tell - ing the glo - ry of God, ... The The won - der of. ... The won - der of His work dis - plays the the fir - ma - ment, dis - plays the fir - ma - won - der of His work dis - plays the fir - ma - His work, ... dis - plays the fir - ma - fir - ma - ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment."

won - der of His work dis - plays, ... dis - plays, ...

tell - ing the glo - ry of God, ... The

The won - der of.

The won - der of His work dis - plays the

the fir - ma - ment, dis - plays the fir - ma -

won - der of His work dis - plays the fir - ma -

His work, ... dis - plays the fir - ma -

fir - ma - ment, dis - plays the fir - ma -

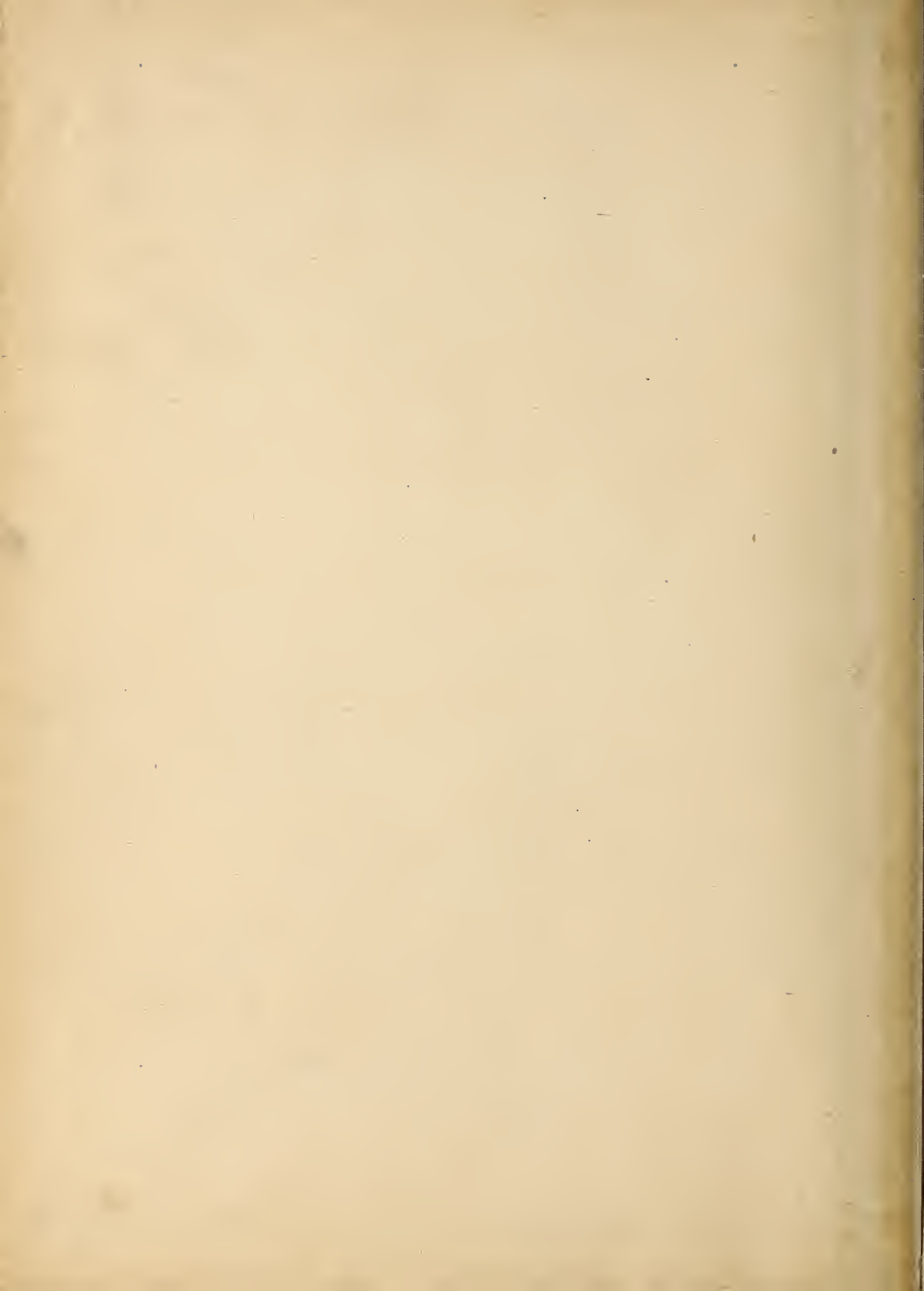
ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.

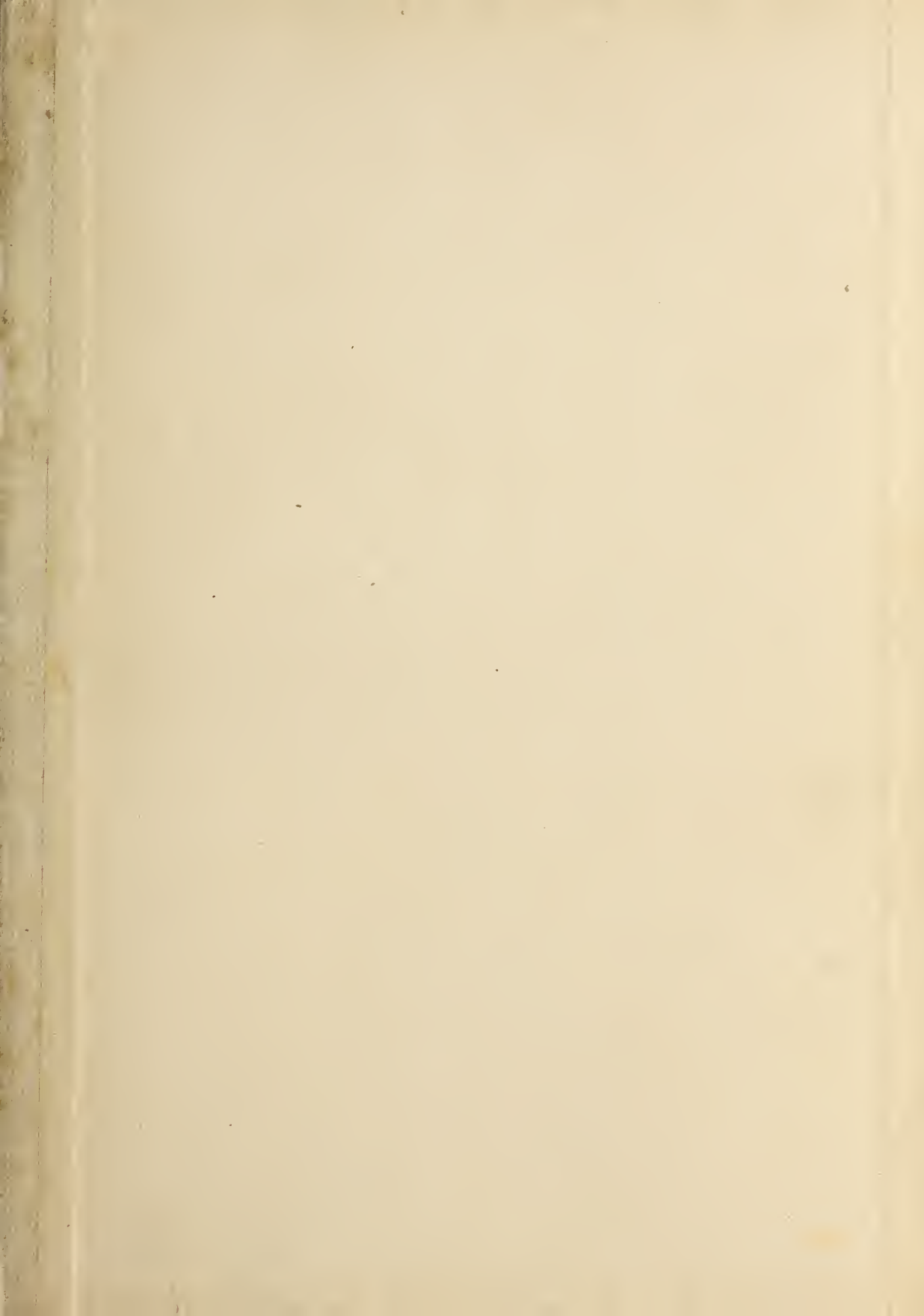
ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.

Pedals.

CONTENTS.

	PAGE.		PAGE.
All is still.....	31	Meryl.....	38
America.....	142	My dear old home.....	96
An old "Saw".....	68	My father's comical mule.....	88
Autumn leaves.....	34	My School-Ma'am.....	50
Birds are singing.....	22	Nearer home.....	49
Brownlee.....	47	Obedience.....	16
Chiming bells.....	79	Off in the still night.....	99
Climbing higher.....	33	On crested wave.....	116
Come, Thou Almighty King.....	93	One by one.....	25
Come unto Me.....	95	On rosy wings.....	84
Dames and lasses.....	42	Our choice.....	16
Doing good for Jesus.....	28	Parallel Keys, C, C# and Cb.....	20
Doing good for others.....	27	Parallel Keys, G and Gb.....	25
Doing good for yourself.....	27	Parallel Keys, D and Db.....	30
Don't wait until to-morrow.....	63	Parallel Keys, A and Ab.....	35
Evening.....	69	Parallel Keys, E and Eb.....	39
Fading light.....	43	Parallel Keys, B and Bb.....	43
Fairy voices.....	132	Parallel Keys, F# and F.....	47
Fall time in Georgia.....	39	Praise to Thee.....	14
Farewell, Alma Mater.....	52	Palmer.....	32
Firm as the earth.....	33	Repose.....	21
Florence.....	51	Roses are a-bloom.....	21
From the cross uplifted.....	90	Round.....	99
Golden days.....	56	Row brothers, row.....	87
Gospel songs on Sabbath even.....	65	Silent the night.....	126
Great and glorious.....	159	Soft evening shades.....	23
Greeting glee.....	100	Songs that mother sang.....	124
Hail, Queen of the night.....	37	Summer Suns.....	26
Happy songs.....	18	Sunbeam, song and flower.....	17
Heavenly Shepherd.....	46	Swanee River.....	72
Hi O, the morning sun.....	154	Sweet the moments.....	53
How beautiful.....	120	Sweet Sabbath eve.....	36
I'll be there.....	41	That's the way.....	19
I'm a rolling.....	62	The baby's cooing prattle.....	74
In a few days.....	29	The city of gold.....	45
I will lift mine eyes.....	142	The gates of Paradise.....	35
Jack and Jill.....	66	The heavens are telling.....	166
Jessie.....	22	The hillside of life.....	55
Jesus, lead on.....	38	The home without a sorrow.....	40
Joy and gladness.....	129	The King of Song.....	148
Joy and praise.....	26	The Lord is my light.....	138
Just as I am.....	70	The merry foresters.....	104
Just beyond.....	30	The morning song.....	112
Just when Thou wilt.....	107	The Nation's dead.....	44
Key of C, (Introduction.).....	9	The Nightingale.....	86
Key of G, (" ").....	21	The Rushes O.....	58
Key of D, (" ").....	26	The silent grove.....	23
Key of A, (" ").....	32	The song of all songs.....	76
Key of E, (" ").....	38	The throne of grace.....	28
Key of B, (" ").....	42	The voice of the flowers.....	80
Key of F# (" ").....	46	The Whippoorwill song.....	73
Lady Moon.....	59	Tick, tock.....	42
Last night.....	94	Those evening bells.....	54
Lead, kindly Light.....	61	Throne of love.....	57
Linger still.....	85	Trusting.....	46
Long ago.....	15	Wake from thy dreaming.....	111
Long live Columbia.....	128	We're homeward bound.....	108
Long wave "Old Glory".....	60	We speed away.....	64
Marching on.....	48	Winter is King.....	92
		Winter joys.....	32
		With joy and gladness.....	24
		Work with a will.....	15





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